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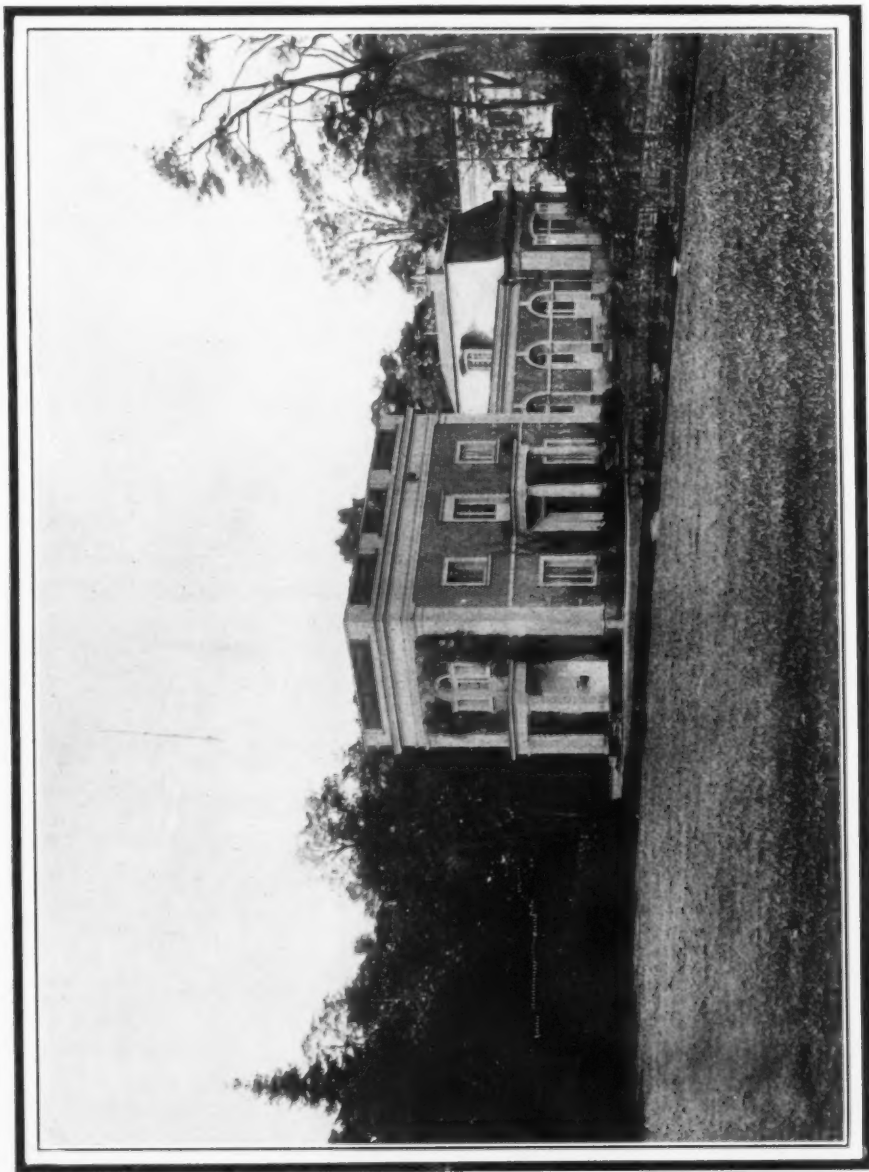
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GARDENER'S HOUSE.

Restored by André Destailleur.

Chateau de Champs.

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NO. 1.

THE RESTORATION OF A FRENCH CHATEAU.

IT will be as well, I think, before entering upon a detailed account of the restoration of the Chateau de Champs, which was entrusted to my care not very long ago, to give my colleagues of the New World a few particulars of the history of this fine old country mansion. The Chateau de Champs, which is situated in the Commune of Noisiel, in the Department of Seine-et-Marne, not a great distance from the capital, is interesting not only from an architectural but from a historical point of view.

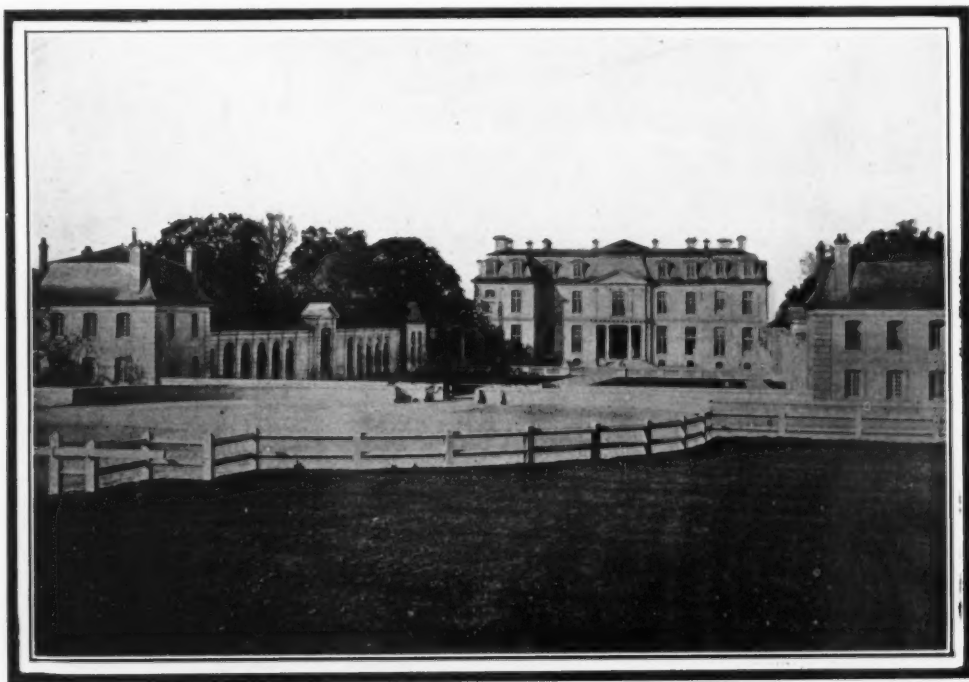
It was built in the reign of Louis XV. by Chauvelin for the Duc de la Vallière. After having been one of the favorite abodes of Madame de Pompadour, "especially at the time of her disgrace," as historians tell us, it changed hands several times. Its last owner before the outbreak of the Revolution—a lady—was massacred at the main entrance to the chateau in 1793. From the revolutionary period dates, as in the case of so many French country mansions, the great changes which the Chateau de Champs has undergone since it left the hands of Chauvelin. In 1815, when occupied by the Allies, the park *à la Française* disappeared entirely. Then, little by little, as it passed into fresh hands, the chateau, its entrance, and outhouses were so modified that very soon hardly anything was left of the original. The magnificent park was transformed *à l'Anglaise* with streams, an island, etc.; the chateau was decapitated and covered with a terrace *à l'Italienne*, whilst the interior was changed in a hundred ways, the woodwork, for instance, being either mutilated or scattered broadcast.

It was in this terrible state that Comte Louis Cahen d'Anvers, fascinated by the idea of restoring this decapitated mansion to its former beauty, purchased the Chateau de Champs and placed it in my hands. He gave me entire liberty of action in my difficult work

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of restoration, and most loyally supported me against the opinions of others in regard to so-called innovations, especially from the point of view of colors; for the great feature of my work is that not one room in the chateau is decorated in white, not one has a trace of gilding about it. All the rooms are decorated in various colors—blue, green, lilac, etc., all in the same scale and, commencing with a central room, in the same order. I will not insist on the extreme difficulty there was, at first, in imposing these ideas on the architectural world, but I cannot help expressing my



MAIN ENTRANCE.

Chateau de Champs.

Restored by André Destailleur.

gratitude for the formal support and exquisite taste of Comte Louis Cahen, thanks to whom I was able to attain so satisfactory a result that I applied the principles which had guided me in restoring his house when building and decorating the Parisian mansion of Baron Roger. This residence at 53 Rue François Ier is in the Louis XV. style as far as the architecture is concerned, but I have broken away from traditions as regards interior decoration. As in the case of the Chateau de Champs, not one of the rooms is white. Under Louis XV. white and gold were used in preference to colors because of defective lighting. But now that we have electricity there



ROUND POINT IN THE PARK.

Chateau de Champs.

Restored by André Destailleur.

is no longer any reason for depriving ourselves of the pleasure which can be obtained by ornamenting our interiors with many pretty colors.

But—to return to the Chateau de Champs—let me say that its present owner did not decide to purchase until I had found plans and sketches of the original house and grounds, and it was with these documents that, step by step, I was able to restore them to their former splendors. The photographs which accompany this article sufficiently explain my work when it was completed. Pre-



PARTERRE IN THE FRENCH STYLE.

Chateau de Champs.

Restored by André Destailleur.

vious to restoration the chateau had no roof, and it was crowned with a stone balustrade. To the right and left of the *cour d'honneur* the walls were also non-existent, as well as the railings and walls at the entrance. In short, the chateau, the four walls of which alone remained, stood in the midst of a park in the English style, a striking contrast to its present appearance as you will be able to judge by the photograph. Unfortunately the picture can give you but a faint idea of the tremendous proportions of these grounds, which you will be surprised to hear are larger than those at Versailles. Here are some figures which will help you to realize their extent,



HALL AND GRAND STAIRWAY.

Chateau de Charcqs.

Restored by André Destailleur.

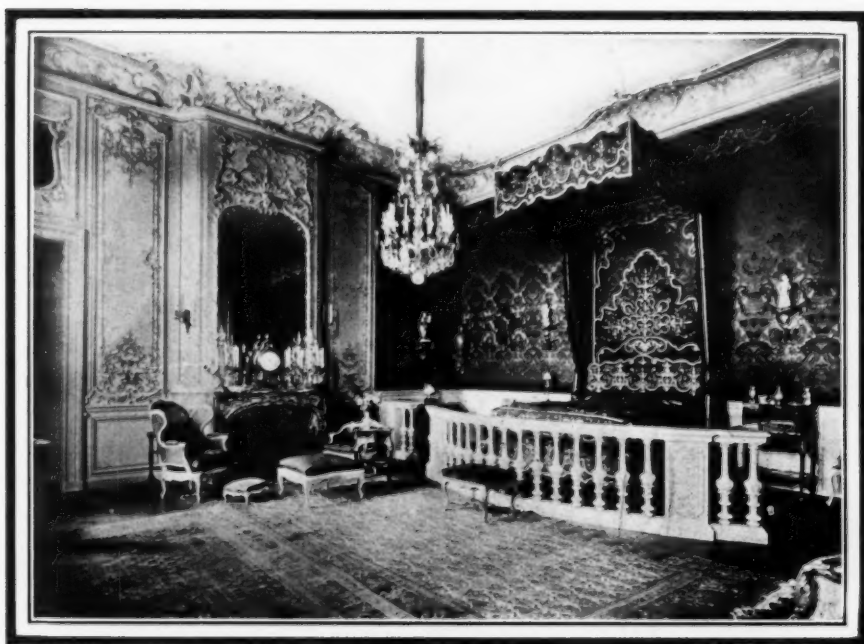


ON THE FIRST LANDING OF THE GRAND STAIRWAY.
Chateau de Champs. Restored by André Destailleur.

The first basin is thirty-five metres in diameter, the bust of the woman in the central group of sculpture, which, by the by, is the work of M. Moreau-Vauthier, being three metres in height; the second basin is fifty metres in diameter; and everything else is in proportion.

The park contains many fine statues and fountains, a trellis-work arbour, a dairy with Louis XV. *salon* communicating with model stables, and, farther away, gardeners' houses.

The façade of the chateau is of the Regency period, sparing in sculpture, but extremely beautiful in its proportions. The vesti-

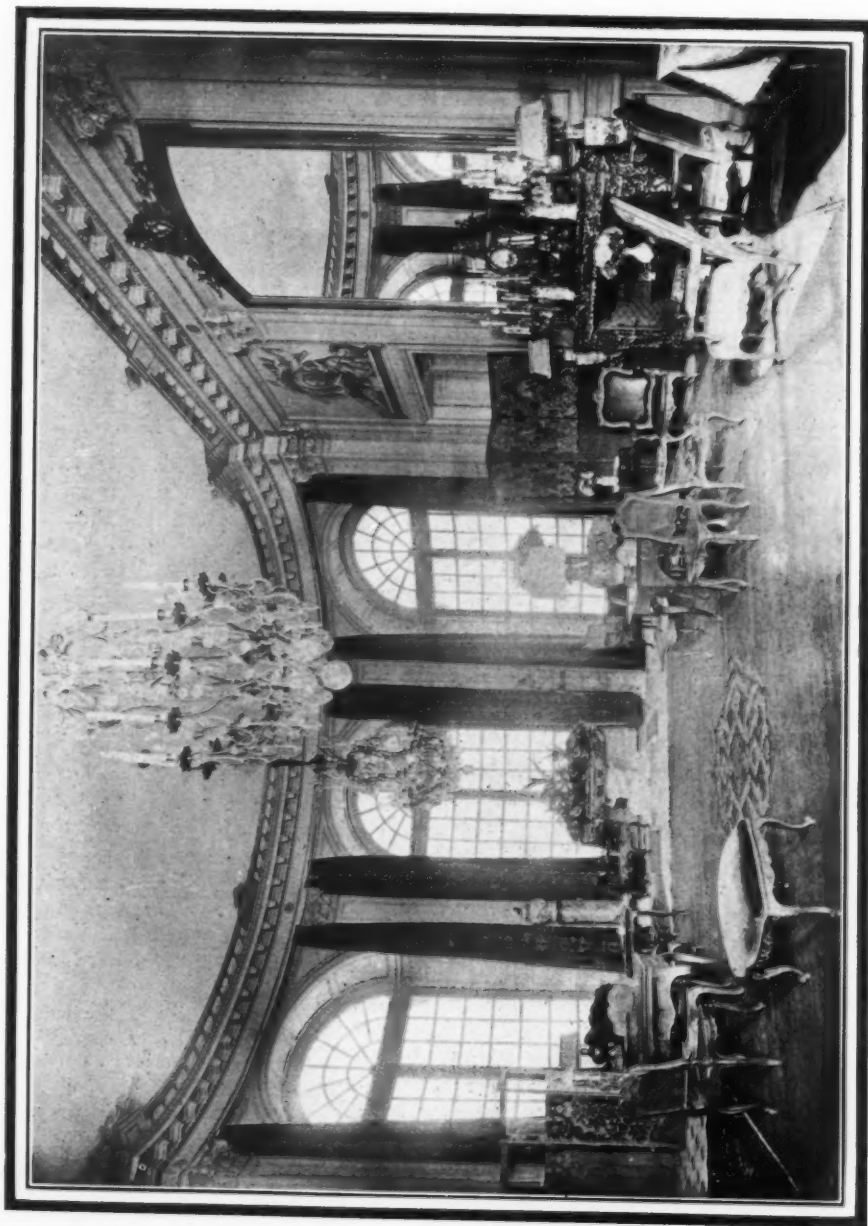


BEDROOM OF MADAME DE POMPADOUR.

Chateau de Champs.

Restored by André Destailleur.

bule, which is constructed entirely of stone, like the *escalier d'honneur*, leads to what was called "le grand Salon," from which access is obtained to the dining-room and drawing-rooms. This central room, which is a kind of hall seventeen metres in length with French windows opening on to the terrace and gardens, is decorated in blue and green; and on the ceiling is a painted balustrade with alternate groups of children and vases. The dining-room is to the left; the billiard room, the library, and the Salon des Huet, or *salon de compagnie*, to the right. This last named drawing-room, which is a veritable marvel of art, contains a number of



LARGE DRAWING-ROOM.

Chateau de Champs.

Restored by André Destailleur.



Chateau de Champs.

MUSIC ROOM.

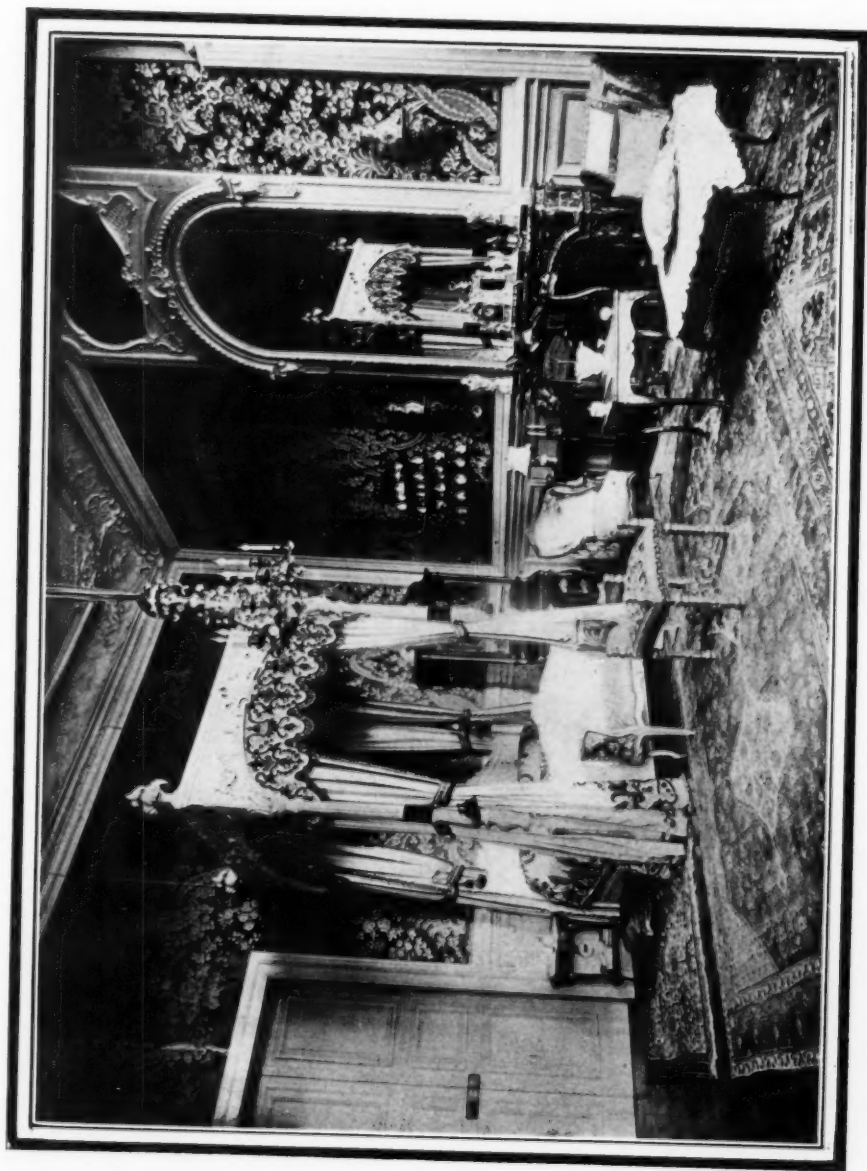
Restored by André Destailleur.



Chateau de Champs.

SALON DES HUETS.

Restored by André Destailleur.



Chateau de Champs.

PRINCIPAL BEDROOM.

Restored by André Destailleur.

genuine panels by this painter, and the discovery of grey-green decorations on the mouldings enabled me to restore the room identically as it was in former times.

On the first floor of the house are situated the music room, the "blue room," the "green room," the chapel, and, finally Madame de Pompadour's bedroom. All these, including the dressing rooms and even the toilet rooms have been decorated with genuine paintings of the Louis XV. period.

The chateau is connected with the outhouses and the stables by means of an underground passage, with a narrow gauge railway so as to assure prompt attendance on the part of the servants.

In short, I do not hesitate to say that the Chateau de Champs is the most complete and modern country residence in existence, whether one regards it from the point of view of utility or from that of art. It is provided with every modern comfort such as lifts and electric light; and all the kitchens and outhouses have been lined with faïence. As to the furnishing of the chateau, the same care has been shown. In the smallest as in the largest room you will find genuine old furniture, carpets, curtains, and hangings. I was given a free hand in the choice of all these, and it is thanks to this freedom of action, combined with the owner's unerring artistic taste, that I have been able to attain so excellent a result. The exterior and the interior of this French mansion are in harmony the one with the other, and that, I take it, should be the object of every architect whether he is building a new house or merely restoring an old one. "The modern house," in the words of a recent article on this subject, "should form a unique work, all the parts of which indicate the general conception; it should, in a word, be a picture lacking but the signature of its architect."

André Destailleur.

PRIVATE RESIDENCES FOR BANKING FIRMS.

THE banking houses of New York have very rarely enjoyed exclusive accommodations. Whereas their prototypes in London and Paris have as a rule had their offices in buildings which were devoted to their business and to nothing else, New York banks, both private and incorporated, have rarely been able to afford such a luxury. Land in the financial district has cost so much money, and the economic advantages of erecting tall buildings is so very great, that these institutions generally occupy only the ground floor of a sky-scraper, the rest of which is rented to institutions and banking houses which do not own buildings of their own. The only exceptions to this rule were the savings banks, which, because they were situated in less central parts of the city, could afford to live in private residences, but this practice has not been followed even by the local banks and trust companies. A good many years ago The Farmers' Loan & Trust Company had the exclusive occupation of a house of its own on lower William Street, but it has since found it more profitable to throw its special building into the rubbish heap, and erect as its neighbors have done, what was at that time a tolerably tall building.

Within the last two years, however, the tendency toward the erection of "sky-scrapers" has been checked by the very conditions which these tall buildings have helped to create. Twenty-story structures could without inconvenience be built along the whole frontage of a street that was one hundred and fifty feet or more wide, but buildings twenty stories high on the narrow streets of New York's financial district, that were only adapted to four or five-story buildings at the most, have proved to be a class of improvement, which for the sake of economy must be economically used. Even then, if a whole block could be covered at one operation, the space could be so distributed into courts that the tenants of the rooms would at least on bright days be able to substitute the sun for electric lights, but as these buildings cover only a small slice of the blocks on which they are situated, the twenty-story buildings erected are exposed to the danger of having essential portions of their light and air cut off by the erection of other twenty-story buildings on land immediately adjoining. The consequence is that recently the owners of some of the very tall buildings have been forced into purchasing adjoining property, in order to prevent the rent roll of their buildings from being very much depleted by the complete and permanent submersion in darkness of many of their floors. Among the office buildings which have been so protected may be mentioned those of the Washington

Life Insurance Company, the Atlantic Mutual Insurance Company, the American Surety Company, and the Park Row Building, while the Commercial Cable Company has found the rents of its buildings on Broad Street very seriously diminished because this precaution was neglected. The Mutual Life Insurance Company has, however, gone further in this direction than any other institution, and has literally bought blocks of property apparently for the pur-



LIBERTY NATIONAL BANK BUILDING.

No. 137 Broadway, New York City.

Cyrus L. W. Eidlitz, Architect.

pose of preventing the erection of inconveniently tall buildings in the immediate neighborhood of its Nassau Street structure. It is just this fact that many small pieces of land in the financial district are for all practical purposes restricted to improvement with comparatively low buildings, which has for the first time encouraged the erection of what we have called private residences for banks and bankers.



THE SPEYER BUILDING
Nos. 24 and 26 Pine Street, New York City. De Lemos & Cordes, Architects.

It is true that in the instance with which we are at present concerned, the bank building of Speyer & Co., at Nos. 24 and 26 Pine Street, the restriction is voluntary rather than forced. Late in 1901 Speyer & Co. bought the property from the New York Realty Corporation. They might just as well have erected a building twelve stories high or more upon the plot, for the property was advantageously situated, but the purchasers preferred to build a building only three stories high, for their own exclusive use, and the fact of this decision was immediately turned to the advantage of the property immediately adjoining on the east, which was shortly sold to Kean, Van Cortlandt & Co., for the purpose of its improvement with a sky-scraper. In another case also, which occurred about the same time, the Park National Bank, which had bought a fine plot running through from Fulton to Ann Streets, and connecting with the rear of its present home on Broadway, preferred to put up a building which was no larger than the bank needed for its own use. On the other hand, in at least two other cases, banks which coveted private offices, have leased as sites for such office buildings plots which had been reserved by the owners of sky-scrapers for what are in effect exterior courts. The Liberty National Bank, for instance, has built a little three-story building, which looks like a toy house beside its towering neighbors, in the deep chasm between the Washington Life Building on one side, and the North American Trust Building on the other. And Farson, Leach & Co. propose to put up a banking house for their own use on property obtained for that purpose from the Mutual Life Insurance Company.

All these cases are interesting as examples of the way in which some banking firms and banks have reached the conclusion that they make a better appearance, and get the use also of more convenient offices, by inhabiting a house of their own. But the case of the new habitation of Speyer & Co. is peculiarly interesting, partly because this firm was the first to appreciate the desirability of this kind of building and partly because of the unusual advantages of the site on which the building is built. This site, while it would be small for a sky-scraper, is abundantly large, even spacious for a building only three stories high. It commands exceptionally good light, because it is diagonally opposite from the low Sub-Treasury building, and because the land immediately adjoining on one side only is at present covered by a tall building. Should the land on the other side also be "improved" with a sky-scraper, the light of the Speyer building will suffer of course some deduction, but will still be far better than that of the great majority of the lower stories of the office buildings in the financial district, for it will be protected in the front by the Sub-Treasury and in the



ENTRANCE HALL OF THE SPEYER BUILDING.

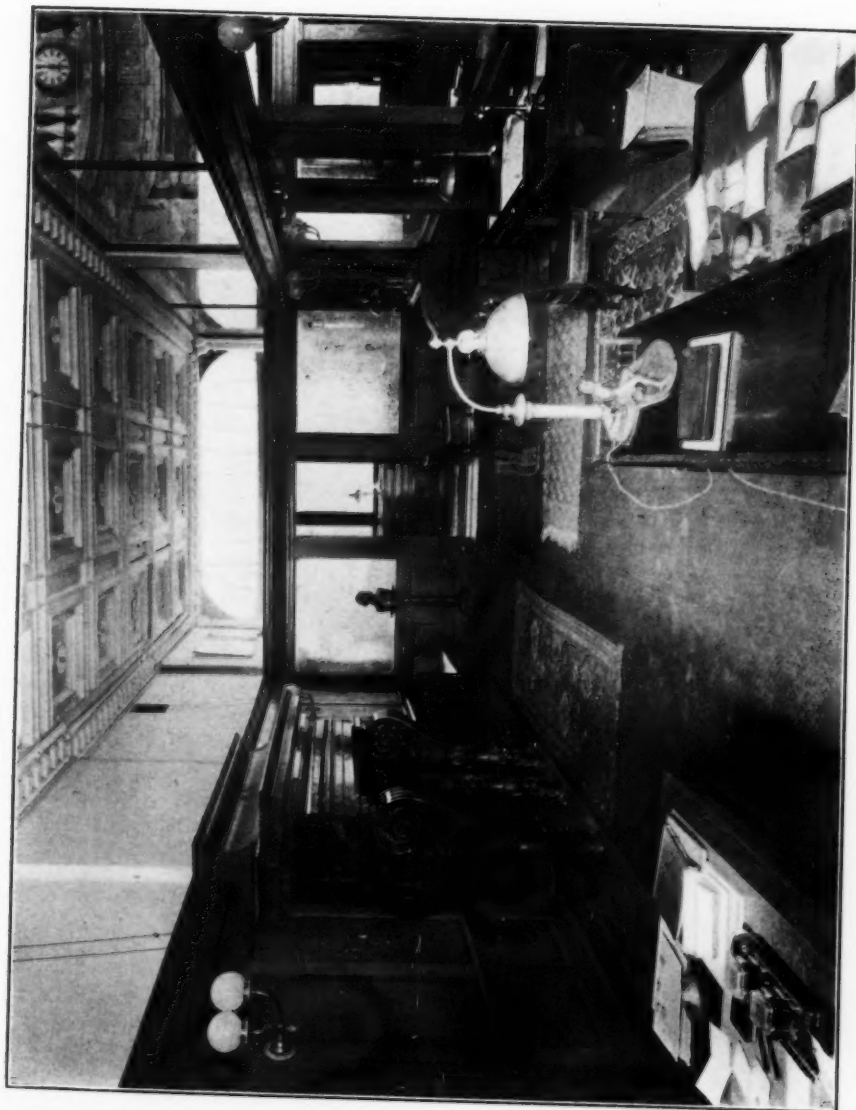
Nos. 24 and 26 Pine Street, New York City.

De Lemos & Cordes, Architects.

rear by property practically restricted to low buildings by the Mutual Life Insurance Company. Moreover, the building has been planned so as to obtain the full benefit of its location. It is ingeniously arranged to get the advantage of light without very much sacrifice of space, and the consequence is that even on dark days the building is so well lighted that it is seldom necessary to call in the services of the electric lamps. Considering that most of the light used in the financial district is artificial, this is both a rare distinction and an unusual achievement.

What bank buildings ought to look like—the architectural type to which they belong, it is difficult to say. As a general proposition, almost every one would agree that a business building should be simple, plain and practical, all ornamental and decorative features being strictly subordinated to its utilitarian purposes, but while this rule is generally, although very brutally, applied to factories, warehouses and the like, the office buildings of financial institutions have never been designed from this point of view. It has seemed necessary to make something of a show, to express in the building the fact that banks and other moneyed institutions are suffering as it were, from the possession of too much cash, and are somewhat self-conscious about it. This is not the case with the private banks in the smaller cities of this country and England, which are domestic rather than public institutions, and which express this domestic standing by offices which conform to the architectural types of private as distinct from public buildings. We reproduce herewith a private bank office of Baltimore, which although it looks rather like a gentleman's residence, nevertheless, does not offend one's sense of propriety. But in London or New York even private banks take on the impersonal character of institutions, and a modest and unobtrusive brick office, such as that illustrated herewith, would look affected and inappropriate. A style of building seems to be demanded which is more showy and solid, as if the bank which found its home in the building could not take its standing for granted, but was obliged to proclaim to the world its opulence and stability.

Very particularly is this the case in New York. Big handsome ornate buildings have been considered extremely necessary for rich financial institutions. A few hundred thousand dollars extra spent in rich materials, in high ceilings, in carving and decorations, have been considered as a desirable advertisement, and certain banks and insurance companies have indulged in the luxury of it even when in their particular cases, it was by no means appropriate. The smaller bank buildings which have been recently erected in the financial district have been almost necessarily designed in accordance with the same rule. Although small they



PRIVATE OFFICES ON GROUND FLOOR.
Speyer Building, Nos 24 and 26 Pine Street, New York City.

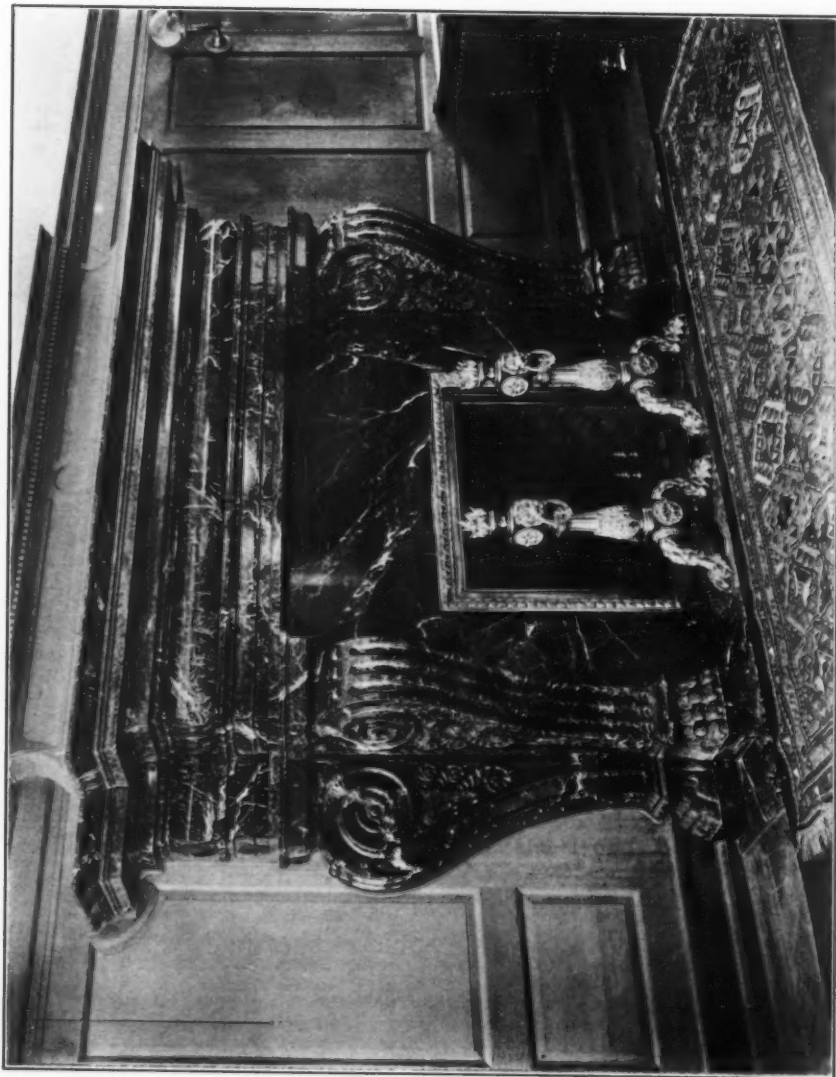
De Lemos & Cordes, Architects.



PRIVATE BANK BUILDING IN BALTIMORE, MD.

could not afford to be insignificant. They too must be handsome, showy, and institutional in their character, and so it is with the façade of the building of Speyer & Co. on Pine Street. It is a handsome palatial kind of building, yet not without a certain reticence and dignity in its splendor. Its modest height is emphasized by three heavy horizontal courses of stone, so that its salient lines run at right angles compared to those of its towering neighbor on the east, and this effect would have been all the stronger in case a less conspicuously vertical treatment had been adopted for the windows of the second story. The pediments supported by columns, which outline those windows, seem to be rather an excrescence on the design, which on the whole is very well managed. The distinction which the building enjoys by being only three stories high is emphasized in the design, and it is emphasized without the excess of detail, which characterizes some other low buildings in the financial district. The Speyer Building that is, holds its own amid its exalted neighbors, by a certain legitimacy of bearing without becoming either aggressively sumptuous or superfluously ornate.

That the building contains the offices of a private rather than an incorporated bank is very well indicated by its internal arrangements. In a large public institution, in the Liberty National Bank, for instance, the space most convenient to the entrance is naturally occupied by the counters and cages, in which the paying and receiving tellers and other similar clerks attend to the bank's customers, but in the present case these clerks are sent off to the second floor and the ground floor, on the same level with the entrance, is devoted to the private offices of the members of the firm and their immediate personal staff. It is no wonder that they selected this particular location, both because of its convenience and because, unlike most ground floors down town, it is very well lighted. The visitor enters into a handsome rectangular hallway. The space in the floor above this hallway has been left open, so that the skylight serves the ground floor as well as the one above. On the two sides are the offices of the members of the firm, while in the rear the general manager and his secretaries are comfortably housed. How spacious are the rooms on the ground floor, and how well lighted, and how simply yet appropriately treated may be judged from the illustration on page 19. The walls are pannelled in oak for about two-thirds of their height and the wooden partitions, which separate the different compartments are run up to just precisely the same height, thus providing for the free circulation both of light and air. The furniture is plain and business like, but in very good taste. The mantelpiece is somewhat out of scale, both because of its size and the richness of the



MANTELPIECE IN PRIVATE OFFICE ON THE GROUND FLOOR,
Speyer Building, Nos 24 and 26 Pine Street, New York City.

De Lemos & Cordes, Architects.



Nos. 24 and 26 Pine Street, New York City.
THE SECOND FLOOR OF SPEYER BUILDING.

De Lemos & Cordes, Architects.



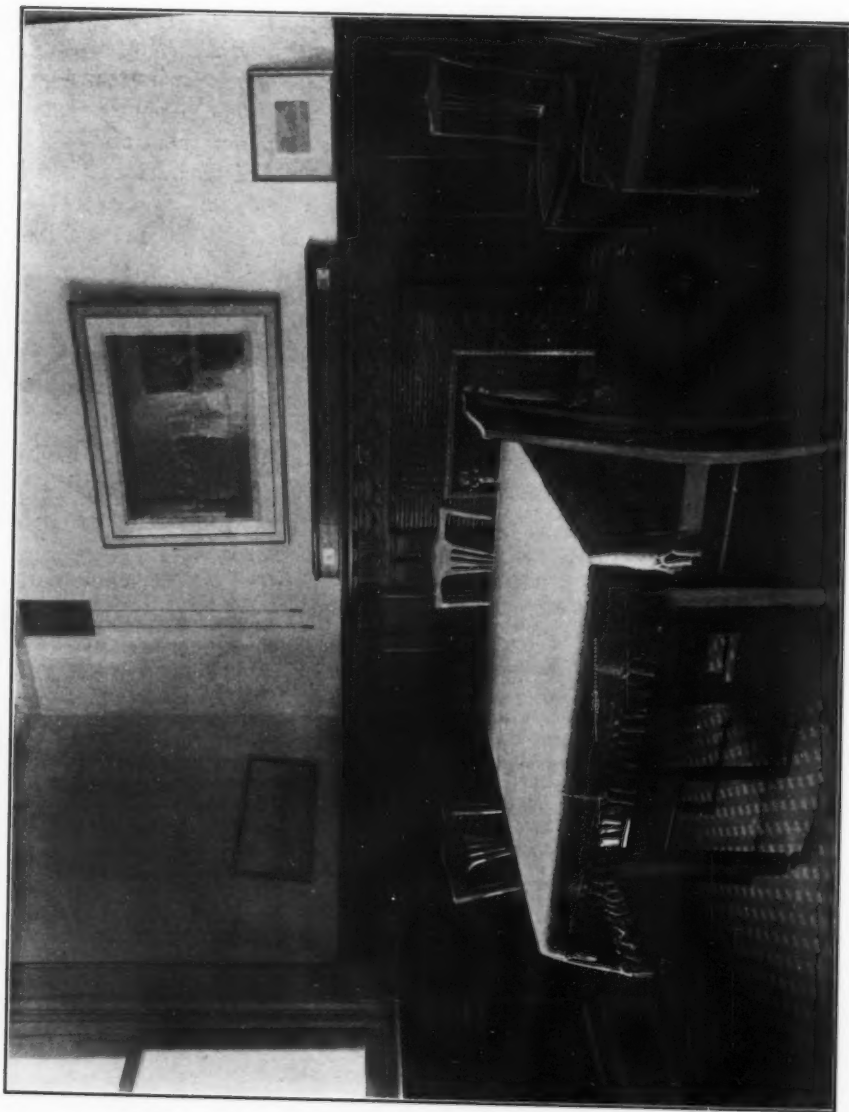
THE BOARD ROOM OF THE SPEYER BUILDING.
Nos. 24 and 26 Pine Street, New York City.
De Lemos & Cordes, Architects.

marble that has been used. It would have been better to have made it more in keeping with the unpretending character of the woodwork, but in itself it is a very handsome piece of marble. Altogether these rooms create the right kind of impression. They are quiet, comfortable, spacious, and eminently practical.

The second floor is given over entirely to the clerks, who transact the routine business of the firm. It is thrown into one large room, brilliantly lighted from the front, the rear and from above. The amount of floor space which can be devoted to business is diminished by the large opening which lets light down into the floor below, but it is evident that there is enough left to give the employees of the firm all the room they need. Yet one does not get the sense that space is wasted, any more than the ground floor warranted the opinion that money was wasted on luxury. In some of the insurance company buildings, and in some of the incorporated banks an occasional visitor receives a mixed impression, both of overcrowding and of mere lavish extravagance in the decorations, and in the height of the ceilings, but in the building of Speyer & Co. as is appropriate to a private bank, the scale of the treatment is more moderate. It cannot be said that the interior becomes domestic any more than did the exterior, but it has the comparative and appropriate domesticity of, let us say, a business men's club.

When the visitor ascends to the third floor this atmosphere of comparative and impersonal domesticity becomes even more conspicuous. This floor includes the part of the building which the ordinary visitor has no occasion to see. There are several private rooms devoted to employees of the firm and typewriters. There is in addition a board-room, a dining-room and a kitchen. The board-room, which is illustrated herewith, is paneled in oak, and makes a simple, well-proportioned interior, along the lines which have become tolerably familiar in the offices of well-to-do New York business men. The dining-room is small, but is interesting as one of the few examples of private dining-rooms in the financial district. It is intended, of course, only for the members of the firm and their guests, and it is the kind of convenience which is easy to obtain in a private bank building, but which is much more difficult to arrange for in a large office building, unless there should happen to be a good restaurant on the premises.

After this brief description of the building it is easy to sum up in a few words what this particular firm has gained by departing from the usual custom and erecting an office building for its own exclusive use. It has gained, in the first place, the dignity of a private habitation, and this dignity doubtless, not only has its effect upon the correspondents of the firm, but because of its rarity it is



THE DINING-ROOM OF THE SPEYER BUILDING.
Nos. 24 and 26 Pine Street, New York City.

De Lemos & Cordes, Architects.

also an excellent advertisement. It has gained in the second place offices which cannot be beaten in lower New York for completeness, convenience and pleasantness. Finally it has obtained these advantages at an expense which is not to be called excessive. The land was purchased for \$472,500, and the building plans called for an expenditure of \$200,000, which makes a capital cost of some \$675,000. If expenses and taxes are added to the interest on this money, it can be figured that their offices cost them \$50,000 a year. For this sum Speyer & Co. could doubtless have rented more actual floor area in a sky-scraper, but this area would not have included the convenience of offices on the ground floor, of a compact plant grouped around one centre, and of a complete banking equipment in the way of vaults and the like. A private habitation on Pine Street can never, of course, be figured out as an advantage absolutely cheap, and the firm that had to economize could not afford it, but it is most admirably adapted to a banking house that can afford to pay a good deal of money for a good thing.

A. C. David.



METOPE, FROM THE PARTHENON, IN THE BRITISH MUSEUM.

J ON THE RELATION OF SCULPTURE TO ARCHITECTURE.

Part II.*

THE contrasts between the lights and darks of sculpture are determined by its relief. Relief is the third dimension in sculpture. Every solid has three dimensions, length, breadth and thickness. Thickness in sculpture is the projection of a work from its background, which is precisely what we mean by relief. The third dimension is perpendicular to the eye, and is not seen in its full



STATUE CALLED THE ILLISSOS, FROM THE PARTHENON.

value. We may vary it at pleasure and still represent our figures. If the thickness of a figure is one foot, it may be represented with a relief of three inches by simply reducing all thickness dimensions to one-fourth their natural size. The relief may be reduced to one-twelfth or any other quantity and still represent the subject. The only difference between high and low relief which the eye can appreciate is the difference in contrast between light and shade. In high relief the contrasts are strong, in low relief they are delicate. We draw our figures just the same, but we do not use so much black. Lovely effects may be accomplished in this way. Shadows may be made deep and broad or reduced to a suspicion, a breadth, a nuance which is felt in the general impression, but not seen at all. If an

*For Part I. see June Number of the Architectural Record.

extremely bold effect of light and shade is required figures are used free, in the round, or simply touching a background, as in the pediments of the Parthenon. A lighter effect is produced by attaching the forms more firmly, as in the metopes of the Parthenon, or the great frieze of the altar at Pergamon. Contrasts are reduced still more by decreasing thickness a little, as in the rondels by Michel Angelo. A greater reduction in relief produces the effect of the Parthenon frieze, the frieze of the Choragic monument of Lysicrates or the victories from the balustrade of the Nike Apteros.

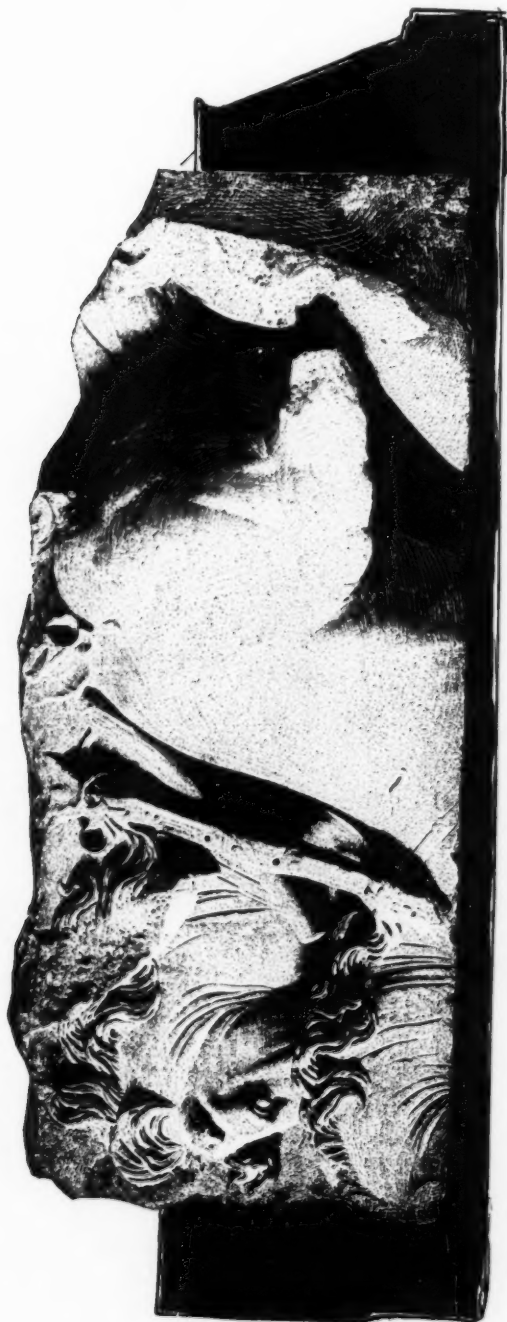
The full glory of relief as a means of varying light and shade effect is found in the sculpture of the Renaissance in Italy. Lamberti, Ghiberti, Agostino di Duccio, Donatello, Mino da Fiesole,



HEAD OF A HORSE FROM THE EASTERN PEDIMENT OF THE PARTHENON.

Antonio Rossellino, Desiderio da Settignano, have done all that is possible with the delicacies of relief. Their figures are drawn perfectly, but with shadows as delicate as a breath.

Whatever is accomplished by relief in the manipulation of light and shade should harmonize with the values already established in the architectural forms. The broad lighting of a classic or Renaissance façade calls for classic simplicity and breadth in its decoration. The interrupted and various surfaces of a Gothic front de-



PLUNGING HORSES. FROM THE ALTAR AT PERGAMON.

mand abruptness and contrast in the sculpture. The relative importance of the architectural and sculptural effects may be varied at will. The sculpture may be made prominent and the architecture held back, as in the Greek temples, or the architecture may take the lead, as in Sansovino's library in Venice and other Renaissance examples. The sculptor and the architect working together have many harmonies at their disposal.

All this delicate adjustment of light and shade, this Notan of architecture is the product of no rule or formula, but of sensibility, just as the fine lights and darks of an etching or engraving are the



FRAGMENT FROM THE TEMPLE OF DIANA AT EPHEGOS.
Now in the British Museum.

product of sensibility. There can be no rule for the manufacture of fine etchings. There can be no formula to govern the Notan of architecture.

In all study of light and shade we must remember that the light of the open air is always changing. The western façade of a Gothic cathedral in the night or early morning is a monotone, a dark gray, in which effects of relief are but faintly suggested. After sunrise the gray becomes lighter, details become more apparent, but do not vary much in light and shade until the sun turns the noon. Then all the higher projections, like the tops of hills and

mountains become lighter and cast deep shadows behind them. During the afternoon light enters more and more into the shadows, contrasts become more and more delicate and various, until at sunset the front becomes again a monotone, but now luminous and brilliant, and full of the last warm light of the sun. At no two consecutive moments of a day and on no two consecutive days is the effect the same. Rain, snow, mist and fog, any change in natural conditions, gives the entire architectural orchestration a different key.

The color value of figure sculpture is most interesting. In all



FRAGMENT FROM THE BALUSTRADE OF THE TEMPLE OF NIKE APTEROS
AT ATHENS.

carving, at the points which receive the light directly, the color of the material is developed, at the points which receive the light indirectly color is withheld. In a piece of white marble there is, apparently, no latent color. But marble will not remain white. It usually contains a trace of iron which oxydizes in time, and gives the stone a soft russet tone. Moreover, the atmosphere is constantly bringing its accretion of dust, which is rich in color. Pentelic marble as it stands in the monuments of Athens is as warm as if tinted with burnt sienna. In the Elgin room of the British Mu-

seum the statues of the Parthenon are rich and warm and penetrable as the portraits of Titian. As the gray light of the Museum falls on these figures the revelation of color in their masses of light and shade is no small part of the most magnificent sculptural impression which is anywhere to be received. The great statues by Michel Angelo in the Medici sacristy in Florence have the same quality. No artistic possibility was foreign to the intelligence of this universal artist. He seems to have looked far into the future and to have known what light and time and dust and sleepless nature would do with the great stones which left his hand white and



FRAGMENT FROM THE PARTHENON FRIEZE.

Now in the Museum at Athens.

colorless. There is no statue of his in which picturesque possibilities are not carefully considered and provided for.

The Greeks attacked the question of color in sculpture with their usual directness. They painted their figures boldly and in pure color. Their sense of harmony was so true that they could use pure color safely. They know, moreover, how much more luminous color in its purity is than when mixed, and how much more power it has at a distance. The late Professor Rood has shown that the mixing of pigments depresses their luminosity. Under direct sunlight vermillion at a distance shines like a ruby. Ultramarine under the

same conditions looks like lapis lazuli. At first the scheme of color applied to Greek sculpture appears to have been simple and pure. It is probable that in the older work a single color was used for the background and one or two colors only for the carved portions. The background of the frieze of the Siphnian treasury at Delphi was blue and probably the same color was used on the Parthenon frieze. A combination which suggests pleasantly the Della Robbia ware of Italy. In the fourth century the Greek sculptors appear to have given full rein to their feeling for color. The Sidon sarcophagus in the Museum at Constantinople is painted in many colors and



RELIEFS FROM THE DOOR OF THE BAPTISTERY IN FLORENCE.

Sculptor, Andrea da Pisa.

with absolute freedom and delicacy. It resembles closely a modern water color drawing. Every one knows the delightful color of the Greek figurines. The effect of fine color on fine modelling is extremely interesting. The modelling increases luminosity at the high points and depresses it in the shadows, thus carrying grays through the pure tones. The colors become more brilliant at the points of light. The beauty of this combination has always been recognized in the artistic periods. It is only recently that the art of coloring sculpture, especially architectural sculpture, has been abandoned. During the Middle Ages and the Renaissance it was frequently practiced.

In coloring architectural sculpture, as in modelling and carving, we must bear in mind that the color effects of architecture are usually large and simple. Even if a wall is much broken it is built of one kind of stone, or at most of two or three. To bring great variety of color into contrast with these simple harmonies may be discordant. In architectural sculpture harmonies of two or three colors may be sufficient, or if more complicated schemes are used the actual colors should be simple and boldly applied. The best examples of the proper use of color in architectural sculpture is the Della Robbia ware in Italy, which in its development resembles in-

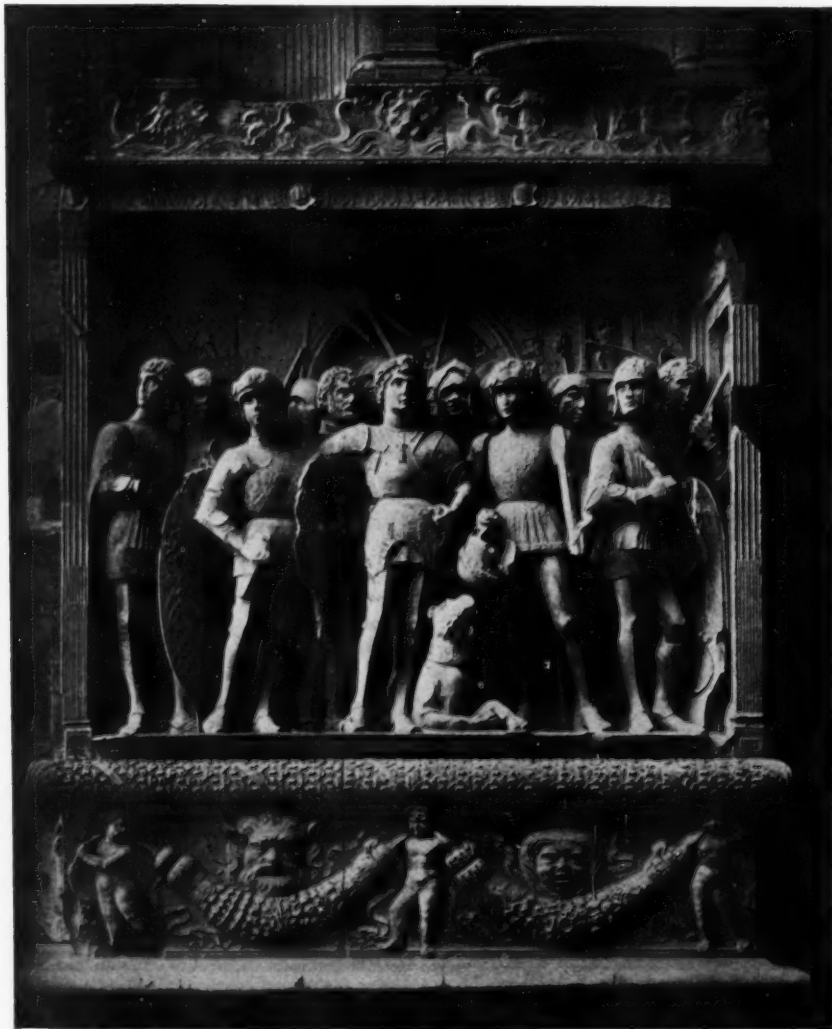


BAS RELIEFS FROM THE FONTE GAIA IN SIENA.

Sculptor, Jacopo della Quercia.

terestingly what we suppose to be true of Greek sculpture. Luca della Robbia used only two or three colors. Andrea was more lavish. The later members of the family, like Giovanni in his frieze of the Spedale del Ceppo at Pistoia, used color with great freedom, but with that simplicity in detail which architectonic harmony demands.

In the use of color in both sculpture and architecture there is always danger that the simplicity and dignity of the work may be affected. The visual unit in nature is a color, not a form. We combine colors into forms by a later process of reasoning. If a statue or a building is in one color there can be no question about



BAS RELIEF FROM THE TRIUMPHAL ARCH OF ALFONSO OF ARAGON IN NAPLES.



BAS RELIEF FROM THE HOTEL DES DRAPERS.
Now in the Musée Carnavalet in Paris.

its unity of effect. It appears to the eye as one object. If it is colored variously it is always possible that under certain conditions it may appear rather as a contiguity of units than as a unit in itself. Instead of seeing a single figure you see the figure as made up of different parts. One always feels in regard to Greek sculpture, that the great breadth and simplicity of its masses must have lost something in the parti-colored visual effect created. The Greeks, themselves, however, had no such fear, and unquestionably were able so to harmonize their colors that the simplicity and dignity of their work was not affected at all.

The color value of sculpture is an extremely important part of its effect when used on buildings. Human figures are capable of much more brilliant modelling than simple conventional and plant forms, and therefore manipulate the natural color of the material in a more interesting way. When actual color is added the effect may be extremely charming.

The most important modern example of the use of color in architecture and architectural sculpture is the Opera in Paris. Garnier was greatly impressed by the large rôle which color played in Greek art. The drawing which he made in 1852 of the temple at Aegina, and which was published in 1884 by the French government, was the starting point of his reputation. When the Opera was built he tried to adapt Greek principle to modern conditions. The color of the Paris Opera is not especially successful, but a very large part of the festive buoyancy of that building would be lost without it.

The value of modelling in the development of the color of material is best shown in bronze. The natural color of bronze is extremely fine, shading all the way from light brown to nearly black. The action of the weather makes it finer still. The carbonic acid in the air, combining with the copper alloy, forms two carbonates, one an emerald green and the other ultramarine. These, with other accidental alterations of the surface, make the various patinas. The beauty of a patina depends much upon the way in which the light strikes it, and that, of course, depends upon the way in which it is modelled. If bronze is modelled in a quiet hard fashion, its color cannot have so much effect as when it is handled broadly with strongly contrasting masses of light and shade. A striking, brilliant technique is of extreme importance. The grotesque bronzes of Japan are amusing in design, certainly, but their true value is in their color. In the studio or museum with other bric-a-brac their contrasting masses count as heavy strokes and splashes of color.

A fine bronze is especially valuable in a park where the dark green and browns of the metal blend splendidly with the softer russets and greens of the foliage. Nothing could be finer in this way than the groups of horses by Macmonnies at the southern en-



NIOBE, FROM THE VATICAN MUSEUM.

trance to Prospect Park, in Brooklyn. If one would experience a most unique and powerful artistic sensation he should happen upon them on a winter day just at sunset. The rugged silhouettes of these splendid groups against the sky or their broken masses blending with the naked trunks and branches of the trees of the park are a fine revelation of the picturesque possibilities of sculpture. The great group by Rodin of the "Bourgeois de Calais" is grandly modelled for bronze effect.

In designing bronze work for architectural decoration attention must be paid to its value as color. The best building stones are light in color, and when bronze is contrasted with them it counts as a spot precisely in the same way as the dark masses in an etching or pen and ink drawing. The bronze spot or *tache* may be made



THE BOURGEOIS OF CALAIS, BY RODIN.

extremely interesting on a fine stone. Any one who has seen the Gambetta monument in Paris will recall how brilliantly the dark masses of bronze are made to count in that composition.

Interesting as color and light and shade are, fascinating and splendid as are, or may be, the effects which the changing light of the sun creates, they are, after all, but accidental to the great work of art. Beneath the appearance there is the reality begotten by the thought of the artist on the inert materials of nature. The supporting and supported masses of architecture, disposed to meet certain necessities, may create forms and proportions which elevate and charm our minds under any light and in any color. This disposition of quantities is design. When sculpture is brought into contact with architecture it should be so designed that its lines, its masses, its proportions will harmonize with architectonic lines,



THE PRISONER, BY MICHEL ANGELO.
In the Museum of the Louvre.



THE PRISONER, BY MICHEL ANGELO.
In the Museum of the Louvre.

masses and proportions quite independent of the accidents of light. Unity of design should pervade the entire work.

Of course the establishment of harmonious relations in the fundamental design is a matter of extreme importance. Sculpture and architecture are in their nature permanent. Whatever is done is essentially unchangeable. We cannot meddle with an arch after the



FIGURE BY RODIN.

mortar is set; we can add nothing to a statue, and probably, take nothing away after the stone is cut. It would seem that a matter of such importance should be regulated seriously. Moreover, the human intelligence has been designing buildings and statues for five thousand years, perhaps ten, or more. Has it rested on any principle? Has it discovered any laws? Has it formulated any science? Apparently not. The artist satisfies the conditions of the moment, or of his personalty. A race or a people satisfies the conditions and emotions of its period. It is possible, of course, for a personality or a race to formulate its procedure, but this formulation is a part of its art and not precedent to it. After a splendid combination has been effected,

we may speculate more or less successfully on the manner of its creation. But if we search the mind for a *priori* formulation, for an absolute judgment of Art, we will not find it. Artistic adjustments are numerous and delicate and become rather matters of feeling than of knowledge. The sympathetic sculptor is filled with the harmonies of the architecture and his chisel works in unison as a matter of course. In the great periods of architectural sculpture the architect and the sculptor were the same person. The sculpture is a part of the design as much as the architectural features.

From time to time we meet the question of scale. In successful combinations of sculpture and architecture things seem to be of the right size relatively. We would not have the satyrs of the Lyciscrates monument any larger or the giants of the Pergamon altar any smaller. The metopes of the Parthenon might have been modelled better, but their masses are right as compared with those of the triglyphs and columns of the Doric order. Who would add to or take away from Jean Goujon's reliefs in the old Louvre court? The false notes are apparent also. Michel Angelo's Medici statues are too large for their architecture. If the transition is not too absurd, so are the statues of the Appellate Court in New York, and



STATUE OF DAVID, BY MICHEL ANGELO.
In the *Accademia di Belle Arti* in Florence.

too many of them. We may say that small things should be near us and big things far away. The man who designed the great portal of Amiens Cathedral knew better. He put his big figures squarely before us on the piers and his little figures up aloft in the archivolts. Why? No one knows positively. Perhaps civilization has created

artistic harmonies for its pleasure and we respond to them to the extent that civilization is in us.

But if deeper questions find no answer it may still be interesting to note some of the ways in which the appreciation of architectonic harmony has manifested itself in sculpture. In fine decorative sculpture the technical manipulation of the material may be distinctly architectural. One who is familiar with Greek statues will recall how their drapery is magnificently suggestive of actual drapery but in its construction and manipulation is not like drapery at all. The folds are cut like the mouldings of Greek architecture.



FIGURE BY RODIN.

The splendid thirteenth century statues of Chartres cathedral have draperies whose lines agree perfectly with the architectonic masses of the building. These figures are superb in their subordination to the architecture. They are carved as if the human resemblance were an afterthought, as if the splendor of the gigantic temple ruled imperatively the thought and imagination of the sculptor.

In the pediments of the Parthenon again, the figures have precisely the mass and arrangement which the large simplicity of the Doric façades requires. The Parthenon front is a matter of broad and simple fields, large lights and large shadows. It has no features which distract the attention from the sculpture. The artist could make his work as fine as he pleased without loss of effect. Where the architecture itself is much broken and presents many contrasts, fine sculpture is thrown away. The Elgin Marbles would be ill at ease on Sansovino's Library or Amiens Cathedral. The simple fields of the Arc de l'Etoile in Paris act in the same way as the broad surfaces of the Parthenon. Rude's "Depart" is in the same category as the Athenian pediment. Thus also Garnier placed his best sculpture, the "Danse," by Carpeaux, against the simple walls of the piers of the Opera.

In these cases the architecture is extremely differential toward the



THE DEPARTURE IN 1792.

On the Arc de l'Etoile in Paris.

Sculptor, Rude.

sculpture. It may assert itself more vigorously. The Caryatides of the Erechtheum and the Louvre are sufficiently obedient to the architecture. All the splendid people of Goujon are of a distinctly architectural race.

In classic architecture, and to a certain degree in the Renaissance, each detail is so thoughtfully studied as to acquire a definite value of its own. A Greek column has its own inherent beauty, so has a cornice or modillion. As in his vases so in his architectural details a Greek was satisfied with a few types, but he carried each



STATUE BY JEAN BOLOGNE.

of those types to the last degree of perfection in contour and proportion. The contour and proportion of each type of building is studied and perfected in the same way. The Greek orders are so good that we all accept them, either through chastened intelligence or pure indolence, as the case may be. In his sculptured decoration the antique artist worked in the same manner. Each figure in a frieze or bas relief is drawn and modelled like a statue. It is perfect also in its expression of action and passion. At the same time the sculptor never forgets that he is working on a building, and that the result of his work is an architectural ensemble. He is simple and architectonic, but his architectonic simplicity never interferes

with the expression of the highest qualities of which his work is capable. A Greek bas relief is excellent decoration, but it is better sculpture.

In mediæval work the procedure is reversed. The twelve apostles over the door of the cathedral of Le Mans, for instance, could hardly be worse as sculpture, but as decoration they are most successful. The Romanesque and early Gothic sculptor cared little about the perfection of his individual figures if they did their full duty in his scheme of architectural decoration. In the latter Gothic, when the influence of the Classic ideals began to be felt, the sculptor studied to realize greater perfection of proportion.

It were interesting to continue in the enumeration of instances in which the artists have been more or less successful in bringing sculpture and architecture into agreement. Doubtless the true method is historical, to take each period, each style, and each important monument and show how in particular cases the harmony of the arts has been secured. The record of Art should be written in parallel columns. But so far as the discovery of fundamental principles is concerned we would even then only beat the air. All artists and critics beat the air; some with large wings and some with small. Perhaps if Art had too solid foundation it would not be Art. The unexpected and unusual is much of its charm.

We build for use. We wish also to enjoy our building. Doubtless the enjoyment of a thing is one of its greatest uses. What we build enters nature and we do not wish it to mar her beauties. By its form, its color and its decoration we endeavor more or less successfully to bring it into agreement and harmony with its surroundings. We desire also that its various elements should agree among themselves.

Edward R. Smith.

Reference Librarian, Avery Architectural Library, Columbia University.



New York City.

HAMILTON FISH PARK.

Carrère & Hastings, Architects.



LUXEMBURG PALACE GARDENS IN PARIS.

CITY GARDENS.

THUS speaketh the enthusiast for the naturalistic style of landscape architectural design: Small city parks should offer "a variety of design, abundance of shade, an effect of wide green lawns with seemingly unstudied yet artistic arrangement of trees, shrubs and grass, which produce pleasantly naturalistic impressions and illusions." Surely this is esoteric in spirit—embarrassingly illusive to the uninspired. To introduce into a small flat area symmetrically bounded on all four sides by solid rows of buildings, broad streets and sidewalks, the mazy meanderings of virgin hill-sides and valleys; to pepper naturalistically the lawns with trees and shrubs, to curve sinuously walks around nothing; in short, to create an artistic congeries by carefully placing in an unstudied way the trees and shrubs, the playground, the fountains and pavilion, the statues and monuments, which are the usual constituents of a city park, may impress the initiated as pleasingly naturalistic and highly artistic, but to the ordinary intelligence it appears as positively frivolous. Is not the resulting impression more worthy of the prestidigitateur than conducive to a pleasingly naturalistic scene? Do we not feel that art has been robbed of its true heritage and sacrificed to a caricature of nature?

Fitness to environment is the widest generalization of art—the one requirement to which all artistic work conforms. It is the tuning fork which regulates the pitch—the paramount issue to which personal predilection must bow. Thus there is an harmony

between the Colonial villa and the meadow lands of New England, while the castle is a rational outgrowth of the rugged mountain side. Again, there would seem to be a lack of architectural congruity between the city avenue and the Queen Ann cottage. Accepting this principle of fitness in its widest sense as axiomatic, it would seem to indicate that to "lay out" a city square *au naturel*, is an artistic lapse.

To put the question of fitness in design more abstractly—straight or curved lines in and by themselves are void of intrinsic beauty; so



CORLEARS HOOK PARK.

New York City.

reversely, the beauty of a system of lines is dependent upon their fitness and relation to a given situation. Hence, if the determining factors of a system of lines are absent, it is void of beauty.

The question arises then as to what are the determining factors of the naturalistic system of design? The system had its origin in a newly acquired appreciation of natural landscape scenery. The owners of great landed estates in England—where the style originated—being affected by the romantic trend of that time, opened their estates to a freer circulation by introducing drives and walks which led to the inspection of the finest reaches of landscape

scenery afforded by their estates. In such circumstances arose the obvious principles of irregularly curving pleasure drives and walks, and concomitantly, of beautifying scenery by supplementing original growth. To brutally thrust a straight line across hill and valley,

regardless of contours, would be too obviously absurd—even to the infatuated formalist. The beauty of relation between the accommodating curves of drives in contiguity with the curving and irregular contours of wide stretches of diversified landscape is strictly artistic. Such is the origin and such the rational application of the principles of the naturalistic system of alinement. It is purely a

question of adaptation to pre-determined conditions of a peculiar nature. It is only when this system is artificially applied to alien conditions that it becomes unseemly. And it is submitted that the conditions generally afforded by city park spaces are in every sense foreign to the spirit of the naturalistic system.

Every individual system has certain minor concomitants, which



SMALL CITY PARK.



GARDEN OF THE PALAIS ROYAL IN PARIS.

are logical outgrowths of the spirit of the system. There is a tendency to overvalue, and hence to exaggerate the importance of these minor characteristics. Thus there are characteristics peculiar to the spirit of naturalism which protrude themselves to an extent



Fountain in the Luxembourg Gardens in Paris.

which is unreconcilable when the system is applied to civic uses, namely, the undervaluation of design as an ultimate desideratum, and the overvaluation of the artistic importance of trees and lawns, and of the utilitarian importance of circulation.

The problem of circulation in respect to the designing of city parks has two extremes, each extreme demanding a solution peculiar to its own requirements. It is seldom necessary to fuse the two, or difficult to decide which extreme should determine the character of the design. The two positions may be defined and

treated respectively as a City Garden or City Square. The latter may be defined as a space where pedestrian circulation is of paramount consideration, the use of which is entirely devoted to the reception and dispersion of large and incessant crowds of people. The former may be defined as a space where recreation and lounging are the chief requirements to be met. Obviously their respective requirements are diverse. The treatment of the Square should be purely architectural in character. It is, in fact, an evolution from the sidewalk. Any embellishment that it may receive should be monumental in character, such as stone terraces and steps, monuments and statues arranged in harmony with the environing buildings, and disposed in such fashion as will not conflict with its primary usefulness. Possibly, if its area allows, a rectangular alignment of shade trees could be introduced, with just a sufficient amount of turf at their base to provide for the necessary physiological needs of the trees, and incidentally to soften the harshness arising from the great expanse of stonework. But the introduction of turf or trees should be completely subordinated to the architectural character of the Square, and should be so carefully arranged that

the actual walking space would remain practically undisturbed. It should be borne in mind that circulation is the prime factor to be considered. Madison and Union Squares—the two ugliest squares in the world—afford excellent examples of the vanity of attempting to introduce the ingenuous charms of natural effects into a public space which should obviously be treated in the nature of a square. In these two squares, the futile endeavor to adjust the unquestionable demands for free and uninterrupted circulation with the careless effect of ambling paths, is so blatant that one would be compelled to admire the stubborn loyalty of the designer to his trees



MULBERRY BEND PARK.

New York City.

and lawns, were it not for the complete pettiness of the result. In the case of these squares, it is not so much the lack of appreciation of the need of ample circulation, as it is the overvaluation of trees and lawns. The consequence is that the former is sacrificed to the latter, while the desired result, that of obtaining "an effect of wide green lawn with seemingly unstudied" arrangements, etc., is not only lost, but reduced to vapidness. On the other hand, the treatment of City Gardens in respect to circulation offers a further example of the exaggerated tendency of the natural school. What is here termed the "City Garden" refers to those public spaces which are not maelstroms of circulation, but which are situated in

more or less quiet neighborhoods, where the garden is sought for itself, and not as a cross-roads. It is submitted that such a place should be treated irrespective of through circulation. All idea of affording a cross-cut to the occasional passer-by should be disre-



SMALL CITY PARK.

garded. The paths should be arranged in entire subordination to an ideal design, and the number of entrances reduced to a minimum. It should be treated as a garden—as a place for children to play in, as a haven in which old people seek the memories of their youth, and possibly, as a “bower for a thousand payre

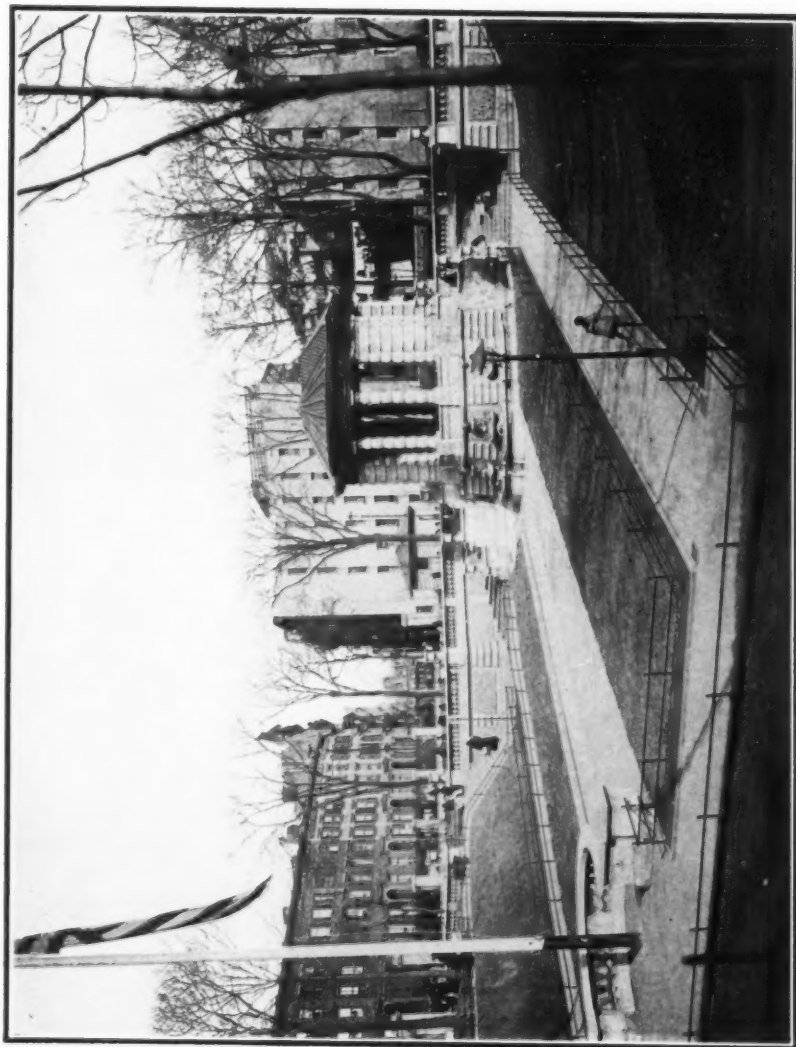
of lovers” to walk in. It is a garden, and should be treated as such in every respect. It is reckless extravagance to condemn building property worth millions for park purposes, only to tessellate it with paths. Too much cannot be said in favor of increasing the number of City Gardens by the sacrifice of city squares. If there be any doubt as to which need is paramount, the benefit of the doubt should go in favor of the Garden.

Bryant Park is an example of such a space; it is of considerable area and affords an ideal opportunity for creating a veritable garden, and should be treated irrespective of the possible short-cut between Sixth Avenue and Forty-second Street. And yet what is it but a cross-roads? Tessellated with paths, twisting and twirling in every direction, it affords neither free circulation nor the restfulness and repose which a garden should provide. There, if anywhere, the reposeful effects of “wide green lawns” could have been secured with good effect. But not so. The naturalist is a serious person. In a case like this he argues thus: That while effects of wide lawns and many trees and shrubs are highly conducive to pleasantly naturalistic illusions, yet these illusions must not be secured at the cost of compelling the pedestrian to unnecessarily circumnavigate artificial distances to attain a given point. Hence, the wide lawn effect must be reduced to a mere symbol to allow the pedestrian to wend his way in an unobstructed and naturalistic manner! These general remarks in respect to Bryant Park become more than general when it is remembered that it will soon become

an adjunct to our new library. The Park Commissioners have here an ideal opportunity to create a noteworthy act, by tearing up the present "layout," and designing in its stead a garden, the lines of which will reflect and harmonize with the lines of the new library. How dismal it would be, how fatal to the chaste memories of classic or literary thoughts, to step from the library into such a conflicting and antagonistic environment as the present park would offer! On the other hand, if the park were designed in landscape and architectural harmony with the library, how delightful for the students, or momentary visitors to pass from one to the other, the perfect harmony of which would serve to emphasize the beauties of both. Surely the Park Commissioners will hardly postpone giving to New York so perfect a work of art as this golden opportunity offers.

A further tendency of naturalism is the overvaluation of trees. The system is founded upon, and is an outgrowth of a love of nature, and an appreciation of her beauties. But it is a sentimental appreciation, and is not balanced by an artistic sensitiveness. A beautiful tree is the most beautiful creation of nature, loved and admired by all men. For that reason it is the most valuable and effective implement in landscape work, but its use should be governed by the artistic requirements of the design, of which it is only a part. A question which constantly arises is—in the event of a fine tree being unalterably in the way of executing an otherwise accepted design, shall the tree or the design be sacrificed? In respect to the designing of an area similar to a city garden, which should be treated as a compact whole, the question is peculiarly pertinent, and has in nearly every case to be answered sooner or later. A reasonable view of the problem seems to offer but one solution. If the designing of our city squares and gardens is to be viewed merely as a means, in the one case, of affording a market square for people to gather in, and in the other case, as a means of supplying a shady loafing place for idlers, at the least amount of cost in money and brains, then the tree is of the first value and should be allowed to live. But if, on the other hand, we view the question of designing our gardens and squares as an invaluable opportunity for adding to the artistic wealth of our great metropolis, there can be no question as to the advisability of sacrificing the tree. A design, if worthy of serious execution, is of infinitely greater value than any number of trees. The design is for all time, the tree can be replaced. The reluctance to sacrifice trees is the more baseless now that the science of tree-moving has reached so high a standard. It is not an exaggeration to say that a poor tree rightly placed in respect to a fine design is more pleasing to the artistic sense than a fine tree wrongly placed.

If we are to rival the civic art of Europe, if we are to create



ST. JOHN'S PARK.

Carrère & Hastings, Architects.

New York City.

works of art which will cause our city to be great in the art history of the future, then hesitancy over the destruction of a few trees is a form of mere sentimentality. It is positively stultifying to think that New York is condemned to carry into its future, two such squares as Union and Madison, for no better reason, probably, than that to redesign them to a scale and in a style worthy of their prominent positions, would entail the destruction of a few elm trees, which could be replaced by trees of such size as would afford immediate shade.

Perhaps the worst feature of the naturalistic system as applied to city work, is the utter contempt it shows for designing—that is, of depending upon the design, as such, for the ultimate desideratum. Architectural embellishment is tabooed. It is really a matter of horticulture—of trees and shrubs and of grass. Thus, it is recommended that each park be filled with plants that blossom at a given time, the succession of blossom being continued throughout the small parks of the city. A perpetually blooming horticultural show, as it were. A well-designed garden or square should depend upon its form, not its temporary color effects. It should, in fact, be as beautiful and attractive in mid-winter as in summer. But if we depend upon the temporary effect of greensward, trees and shrubs, thrown together without symmetry, without proportions, lacking in balance and relation, their effect, even at best, is questionable, and in winter is positively dismal. It is irrational to attempt to reproduce the ingenuous charms of nature amid the conscious artificialities of urban life.

In line with the general contempt for design shown by this style of gardening, is the utter disregard for a necessarily important feature, which must invariably be provided for in all squares and gardens. I refer to the placing of statuary and monuments. In designing a garden or square, the fixing of sites for future statues should be to the design as obvious a problem as the fixing of tree sites in respect to their future growth. Thus every design should be considered as a complete whole. There should be a fixed number of sites for future use, the utilization of which completes the original idea, and excludes the introduction of further monuments. How far from this are the actual conditions needs no telling to the observant New Yorker. The prevailing method of placing statuary in our gardens is a farce—a disgrace to the Park Department, an eyesore to the public and a heart-breaking reflection to the sculptor.

The majority of the sites for these statues appear as mere after-thoughts, which in reality they are—utterly incongruous to their surroundings. They seem to have been waylaid en route to their allotted positions.

The same criticism is, in the nature of the case, applicable to the placing of the fountain, the pavilion, or whatever the feature may be. But it is useless to criticise the inevitable result of a given premise. The natural system, as such, is inherently unadaptable for the purpose in question. Viewed from the standpoint of art works, New York squares and gardens could hardly be more disappointing. They are not works of art—they are simply breathing spaces, conspicuous for their area. In a recent review we are told that the parks of New York, "in size and number, compare



MADISON SQUARE PARK.

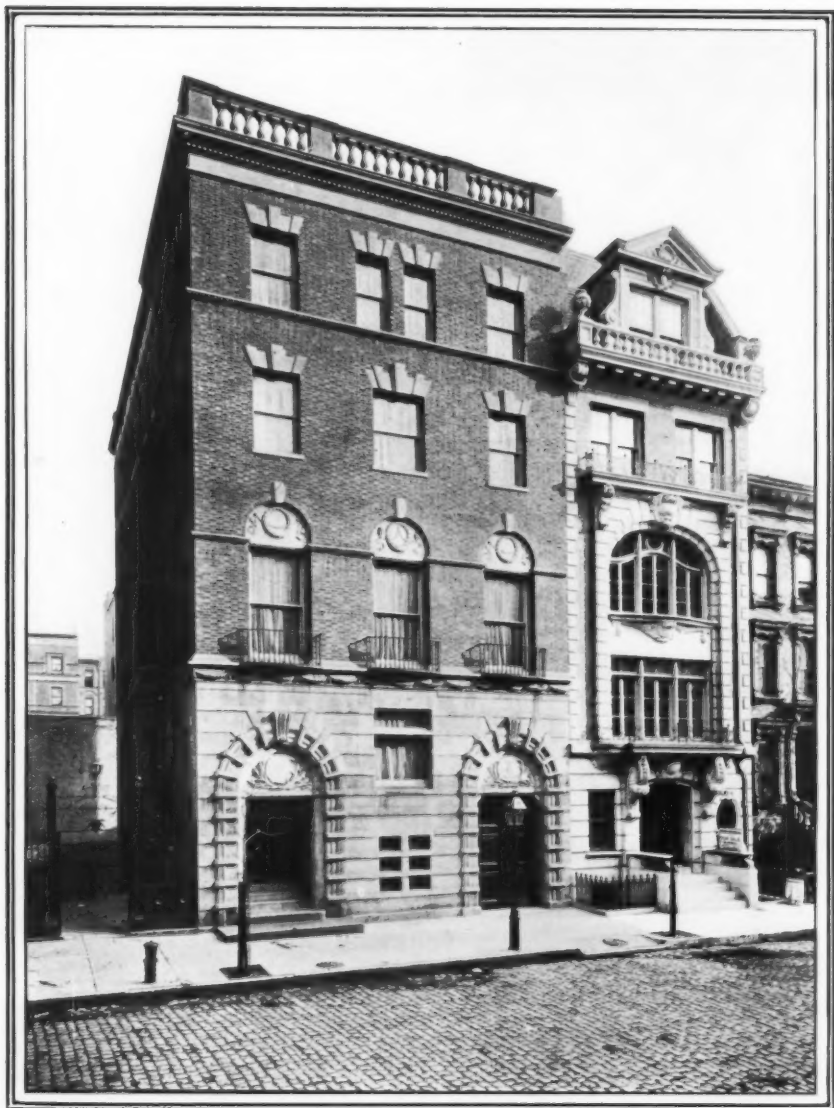
• New York City.

favorably with the park systems of other great cities," but that New York alone holds the proud distinction of being "the first great modern city to break away from the artificial and formal conceptions concerning parks that obtained in the 18th century." It is not difficult to imagine Walt Whitman eulogizing that same sort of fact; let us secure more park area than other great cities—and lay it out in walks and lawns, hurriedly, without thinking, and in a natural American way! Let us do away with trained designers and secure a brother of nature from Timbucktoe!"

The value of a garden or square is not circumscribed by its seat-

ing capacity, circulation or shade. These necessities are but problems out of which should spring their real value. The park should be a work of art—it should be valued in the proportion that it attains that end over and above the utilitarian ends. It should be a work of art in the same sense that our modern public libraries are works of art. The mere fact of securing a waterproof cover to the books elicits praise from none. Such a building as the Boston Library has two distinct and practically independent values. It is valued as a storehouse for books. It is also and primarily valued as a fine specimen of architectural art. The æsthetic and educational influence upon the public mind arising from the latter value, could it be measured, would undoubtedly compare favorably with the influence impressed upon the public mind by its actual application to the books contained in the library. To create a value of this kind in our squares and gardens is a worthy ideal—it is the real value to be sought. The truth is, New Yorkers have become so accustomed to the present style of park designing, that to view them in the light of art works never darkens their imagination. They are thankful for a green space—a shade tree, a seat—doubly thankful if the seat goes free of charge. They do not imagine that "Garden Art" is a literal term; they interpret it symbolically—they think of a Union or Madison Square. But New Yorkers are quick to learn and ready to grasp a material interpretation; and should the Park Commissioners once determine to keep in touch with the artistic impulse now throbbing throughout the length and breadth of Manhattan; should they practically demonstrate the really beautiful and great possibilities of garden art by creating a few classically designed squares and gardens, it is safe to predict that the vapid examples of a wrongly applied system of design would no longer satisfy the citizens of New York, who are noted for their intense desire for the best that money can give. This is demonstrated in the vast sums expended in architectural and sculptural endeavors, and the results, while not beyond criticism, justify the expenditure, and make good the claim that were the same amount of zeal, money and brains expended in the attempt to bring our parks up to the standard of the allied arts, the result would be fully appreciated by the public.

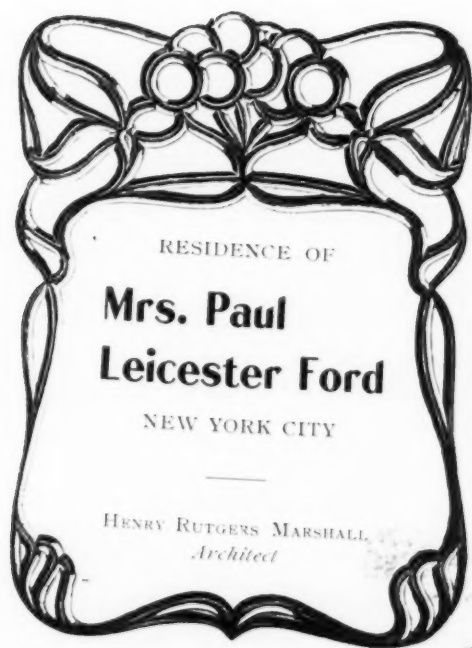
George F. Pentecost, Jr.



RESIDENCE OF MRS. PAUL LEICESTER FORD.

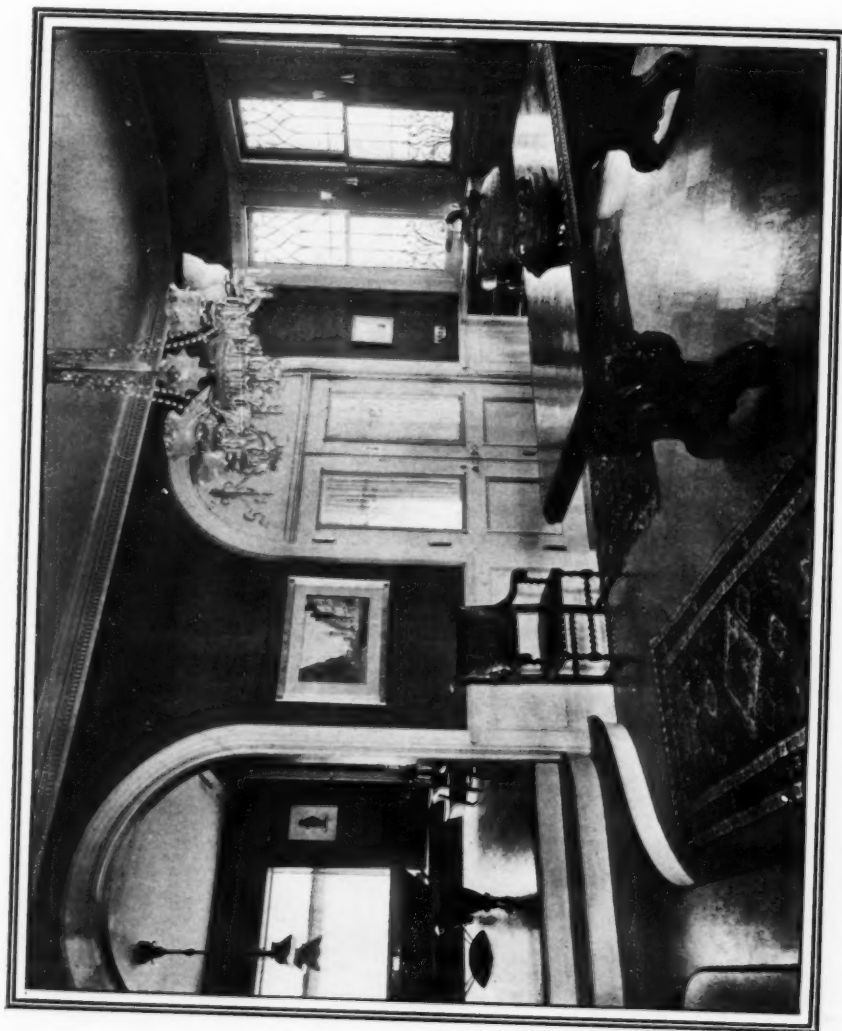
New York City.

Henry Rutgers Marshall, Architect.

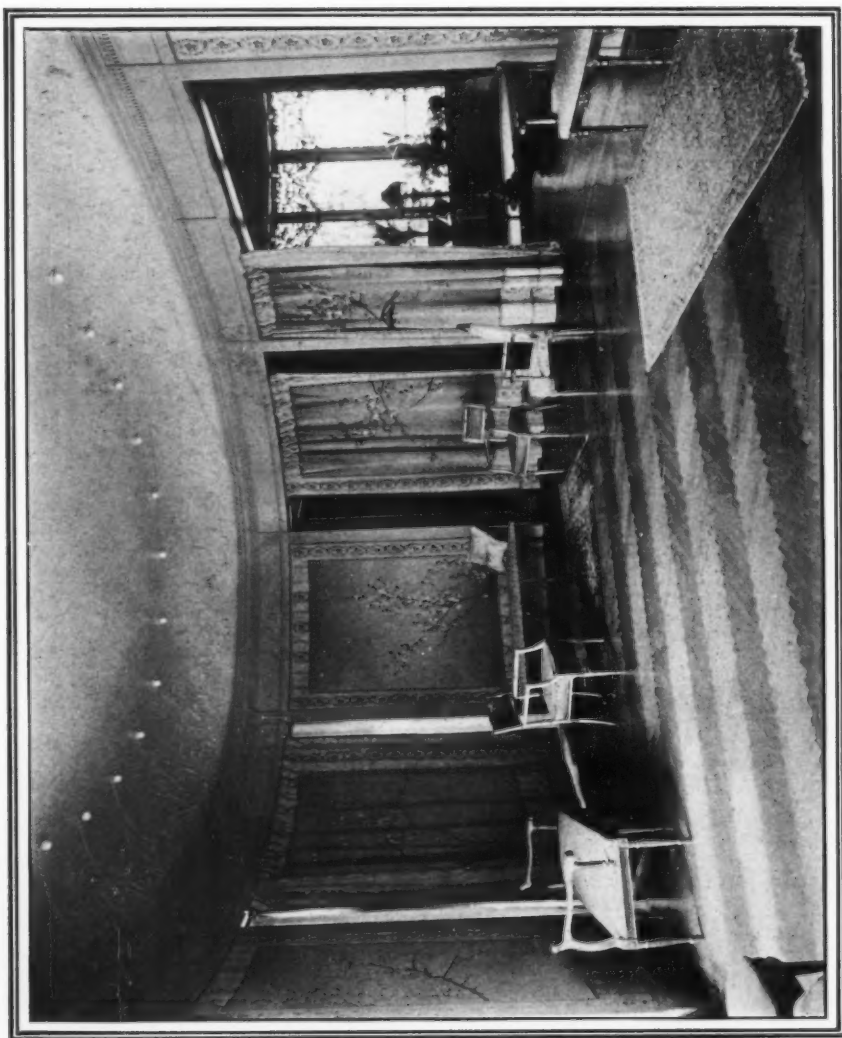




HALLWAY IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City.
Henry Rutgers Marshall, Architect.



BILLIARD ROOM IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD,
New York City.
Henry Rutgers Marshall, Architect.

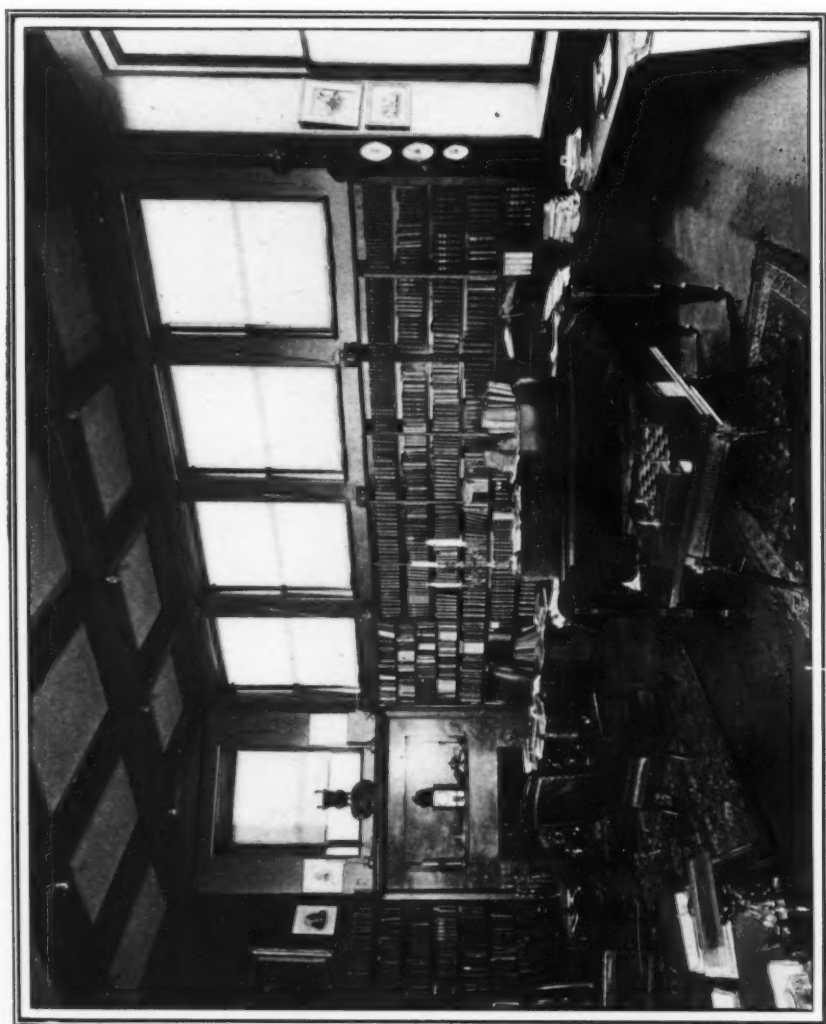


DRAWING ROOM IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
Henry Rutgers Marshall, Architect.
New York City.



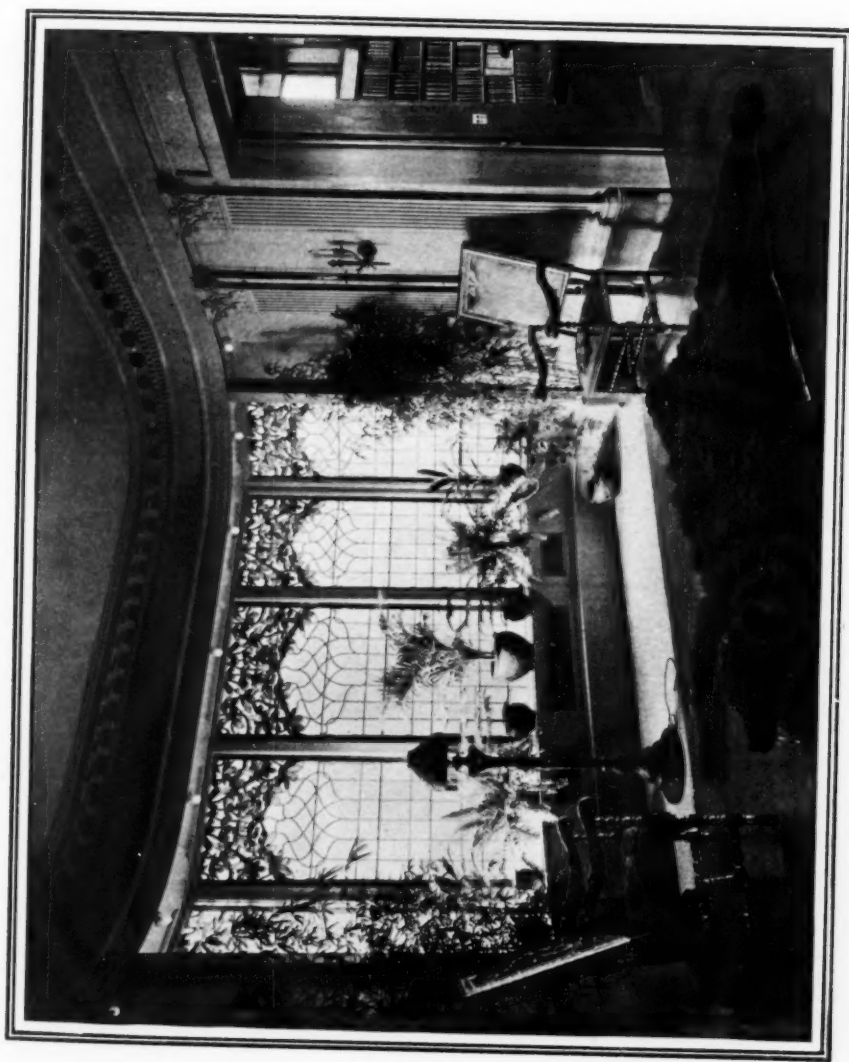
New York City.

DINING ROOM IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
Henry Rutgers Marshall, Architect.



LIBRARY IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
Henry Rutgers Marshall, Architect.

New York City.



CONSERVATORY IN THE RESIDENCE OF MRS. PAUL LEICESTER FORD.
New York City.
Henry Rutgers Marshall, Architect.



Battery Place, New York City.

"THE WHITEHALL."

H. J. Hardenbergh, Architect.

THE "WHITEHALL."

THE new business building called "Whitehall" which, however, is not built upon a plot facing Whitehall Street, but is of Battery Place, invites notice. It is a perfectly utilitarian building, built inexpensively, without elaborate decorative treatment, without sculpture, without much breaking up whether of sky-line or of plan. In short, it is such an office building as an economical owner of real estate would wish to erect, that his rents might begin to come in speedily and might be as great as reasonably possible in proportion to the amount of investment. The illustration shows how simple a skyscraper it is. Up to the top of the architectural basement, which corresponds to six stories of the interior, besides the half-underground basement-story, the walls are faced outside with grey limestone; above that line, they are everywhere of brick, except as the lines of the cornice and other string-courses cut them. The main front, about two hundred feet wide, faces very nearly south and occupies the whole space between West Street and Washington Street, and on either of these streets, the return, the end of the building, has fifty or sixty feet of frontage. The north wall towering high above all the neighboring buildings, which are old and belong to a different New York from that of to-day, shows in its plan, rounded convexly in the middle and still leaving room enough for a light court, the purpose to which that part of the building is put. It is clear that the elevators correspond to the curved wall, these being arranged in a sweep according to a plan already accepted in our lofty buildings, and that the two wings are of offices like those which take their light from the front and ends.

That which is attractive about the building is, first, its simplicity and the obvious nature of the design; and secondly, the use of external color to give variety and movement to a large flat front. In other respects, the design is less admirable. The dividing of the building by a pier into two equal parts might be accepted if there were not quite so much of it. What was feasible to do, has been the great doorway of entrance, on the top of which rests the pier, two hundred feet high, as it could never do if this were a masonry building and at the sky-line by the oculus. Eighteen stories of the other system are not to be overcome so readily. This, however, is not an obvious and unmistakable fault. There are times when a design may be halved with propriety. Anything from a sideboard to a chateau may be built in two parts; but it is an admitted difficulty, the overcoming of that rejection of the usual laws of proportion which say, "a center and subordinate parts,

whatever else you do!" In such a case as this, where the external façades have to show themselves for what they are, the slightest and lightest possible shells, built to shut out the weather and protect the steel construction, it would have been easier to make a design out of the south front with a different fenestration and without the noticeable anomaly already alluded to. In like manner, there cannot be anything said in the way of praise, just as there can be nothing felt in the way of pleasurable interest, at sight of the carved stone work. The rounded cushions of the rustication below and the corresponding soft surfaces of the voussoirs which make up the flat arches of several stories, are not redeemed in their uninteresting languor by any crispness of modeling in the slight sculpture which sets them off. There is indeed a somewhat painful lack of vigor about all this stonework of the architectural basement. To one who is not quick to note such details, or who has learned to expect nothing from the carved and wrought stone work of a business building in New York, there still remains a more prominent—a more visible and insistent, a more obvious weakness; and that is the open parapet against the sky, intended, as it seems, to form a part of the design but failing in being very much too small for the proportions of the building and for its own height above the eye. There are flat-roofed buildings in New York in which the large and high pierced parapet, letting the sky into the wall and the wall into the sky, is one of the most attractive features of the exterior; and it seems as if a similar motive of design had been in mind in the present instance. At least it is clear that an opportunity has been lost.

The student is left then to his meditations on the color of the building, and as this cannot be shown by our photograph it is necessary to explain that the red brick of the front is of a rather peculiar hue, pinkish, and as it were, of a subdued crimson, instead of the subdued scarlet which is perhaps the color generally associated with "red brick." This is mentioned neither for blame nor praise, but for record merely. In like manner the yellow bricks are perhaps to be described a dark yellow ochre. One is prepared to have these attributions, these names of colors, disputed by some of those who look at the building, but perhaps students not visiting New York may accept them as partially accurate. The disposition then is as follows: The whole recessed space above the basement and below the main cornice, enclosing sixty-six pairs of windows, is built, smooth and unbroken, with the pink bricks; and the whole wall of the projecting wing on either side, the whole wall of the attic, the whole of the return or end on either street in which of course the disposition of the wing-wall is carried on, are built with broad stripes of the yellowish-brown brick and narrow, recessed stripes

of the pink brick. The stone sills are of neutral color and hardly tell upon the general effect. Now it is evident that a more elaborate design in color might have been carried out without additional cost, or with the very slight additional cost involved in laying up a few hundred bricks with extra care. Feeling an interest in the lovely brickwork of old times and enjoying those flat patterns which were once so common, and which, even in American architecture of the eighteenth century, were employed with surprising effect in even humble buildings, one longs to see the flat red panel in the middle relieved by little crosses, little diamonds, little zigzags—by what you will that will break up its extreme smoothness. Had the brick been less perfect in shape and edge, in short, had the work been in rough brickwork instead of face brickwork, there would have been more play of light which now we can only ask to have allowed us in the way of more inlay of colored details. At the same time it is evident that a designer of such a front might feel that his striped wings and attic required the relief afforded by the flat, red central feature. These are questions which are incapable of solution. The purpose of such a notice as this must be rather to record the facts as they are seen to practiced observers of buildings, old and new, and to note the opportunities given for admiration, on the one side, and of a wish for better things on the other.

Russell Sturgis.





IROQUOIS APARTMENT HOTEL.
H. B. Milliken, Architect, New York City.

CURRENT COMMENT.

A visit to the annual exhibition of the Architectural League assuredly gives one a somewhat depressing idea of the interest which architecture inspires in New York City. At any one moment in

The Exhibit of the Architectural League.

the afternoon there will be, perhaps, from fifty to seventy-five people somewhat hastily and aimlessly walking around the galleries on Fifty-seventh Street. Of these four out of every five will be women—and women, if this can be said of any women, of no particular interest. Many of them look like professional followers of exhibitions, the kind that will go to any exhibition that is cheap enough and respectable enough. Half the remainder have the appearance of art students, or perhaps of friends or relatives of architectural draftsmen. What one rarely sees is a woman who has apparently any particular reason to be interested in architecture, one, for instance, who would be likely either to build or inhabit a handsome house. And the men put up even a less impressive appearance. There are, in the first place, not enough of them to justify the impression that architecture in New York was anything but an amiable feminine suburban fad; and the majority of those present seem to be either draftsmen or architectural students. Occasionally one sees a man, who might be a professional architect in good standing, or a well-informed amateur, but what one almost never sees is a man who looks as if he had any business, as apart from professional, grounds for an interest in architecture. The men who draw the checks and who pay for all these fine buildings—they are conspicuously and hopelessly absent.

If the people who go to see an Architectural League exhibition are, to put it mildly, inadequately representative of American interest in architecture, the exhibition itself affords an almost equally inadequate idea of the current work of the New York architects. The great majority of the leading architects do not exhibit at all, and those who send drawings do so only sparingly, as if their purpose was to get off with as little exhibition and bother as possible. Some of the younger men exhibit more freely, and have apparently taken some trouble to display a fair proportion of their work, but this is true only of a fraction of them. One could never infer, either from the quality or the quantity of the drawings on the walls, that around New York as a center, there was now underway an unprecedented amount of building construction, that the character of these new buildings included large num-

bers of every prevailing type, and that the activity was particularly noticeable in buildings that make a brave show—in public structures of one kind or another, handsome residences, magnificent hotels, and towering office buildings. No exhibition in the existing building could, indeed, accommodate more than a fraction of the big work which is now being constructed or soon will be completed; but the showing made this year is positively niggardly compared to the wealth of opportunity.

These remarks are not made with any intention of criticizing the management of the exhibition on the part of the committee of the Architectural League. Probably no one recognizes better than they do the inadequateness, both of the attendance and the display. There have been better exhibits made than that of this year, but none in a different class as to representative quality and intrinsic interest. The facts are familiar. As it is this year, so it has been more or less from the start. American picture-shows are, with certain exceptions, poorly enough attended, and, of course, an exhibition chiefly of drawings cannot be made as interesting as a picture-show. There is very little popular interest in architecture as an art, and what there is expended chiefly in gazing aloft at the Fuller Building. The character and volume of the attendance on the annual exhibitions do not offer architects many inducements to send in their drawings, particularly when they are so very busy that they are forever trying in vain to catch up to the necessary and endless detail of their work. Whatever they do in the matter, they do good-naturedly—out of a desire to assist a worthy purpose, but they do very little even of that. The arts of painting and sculpture as applied to architecture, and the industrial arts generally are as meagrely represented. In this field the possible material, while possessing more popular interest, is not so abundant. In respect to the industrial arts, as far as original designs go, it is so very small as to constitute almost a negligible quantity. There is more architectural sculpture, but not very much that architects or sculptors have any opportunity to exhibit. Cartoons for mural paintings, and often the panels themselves are more numerous and form one of the most valuable parts of the exhibition; yet even here, the things one has heard about and would like to see are very seldom on the walls there. In short the committee in charge are confronted by an extremely difficult and thankless task, and find it impossible to obtain the cordial co-operation they need, either from the people who are doing much of the work or the people who are paying for it.

For our own part we fail to see how this state of things is to be remedied, except slowly—so very slowly under existing conditions that people might well decide in advance to get tired of

waiting. Fortunately there is a chance at least of an important change of conditions. The Fine Arts Federation is endeavoring to raise money to erect a very much larger building than that now occupied on Fifty-seventh Street, a building so large that all the different art societies of New York can hold joint exhibitions under one capacious roof. There are no signs as yet that the very considerable sum of money will be soon forthcoming, but it is the kind of an idea which generally finds backing among the many liberal givers of New York City. None of the societies now making exhibitions in New York City would receive more benefit from this consolidation than would the Architectural League, just because none of the annual exhibitions needs for its popularization more than does that of the League the assistance of a full representation of the allied arts. It cannot be expected that anybody except professionals will take very much interest in architectural drawings, and while, of course, an architectural exhibition would be absurd without a liberal display of such drawings, the exhibitions must depend for popular interest upon other classes of exhibits. It would be the signal advantage of co-operative exhibitions that the architecture could be carried into greater public notice on the back of arts, that have the advantage of displaying not merely drawings or photographs of the real thing, but the real thing itself.

Under such circumstances the exhibitions would surely arouse a much livelier interest on the part of possible exhibitors. A larger proportion of the architects who are doing the big work could be induced to show drawings and photographs, and what is equally important it would be much more to the interest of the many important houses who sell objects of industrial art, to display the character of their work. The exhibits, which come under this head, even more conspicuously fail to represent the extent and quality of the current work, than do the architectural drawings, but if the exhibitions were held in a large building, which supplied abundant space and which would attract in one way or another large crowds of people, it should not be difficult to induce the interior decorators to put on exhibit special rooms, designed, arranged and furnished by their own people, which would prove exceedingly interesting to many thousands of people. Every year there are brought through New York by some of the Fifth Avenue importers many rare and valuable objects purchased abroad, and destined eventually for the rooms of some splendid private mansion, and surely these importers could be persuaded to send some of these mantelpieces, fabrics, furniture and architectural remnants, to an exhibition which would be spectacular enough to attract the attention of thousands of people. Then, too,

if the necessary money were available, it would be possible to devote part of the space to displays of a distinctly educational character, to the showing of well-designed typical rooms, which could be executed at comparatively small expense. Indeed this educational purpose is an essential part of the whole scheme, and could be developed in many other exceedingly interesting ways. The erection of a building, such as the one proposed, would in effect be the subsidizing in the most effectual possible way, the very important work of popularizing the different branches of American art. It could and would form a better agency for that purpose, even than a great museum, for it works with living forces and might produce living results. Provided it could obtain a sufficient endowment, it would become in effect, the art university of the country, the center around which all the representative workers and progressive forces in American art could be grouped, and by means of which the impulse could be communicated both to the coming generation and to the uninstructed public. The idea is one of the greatest promise; it is peculiarly the product of American conditions and is based on the most approved American methods; it could be made to do as much, if not more for architecture than for any other of the arts.

